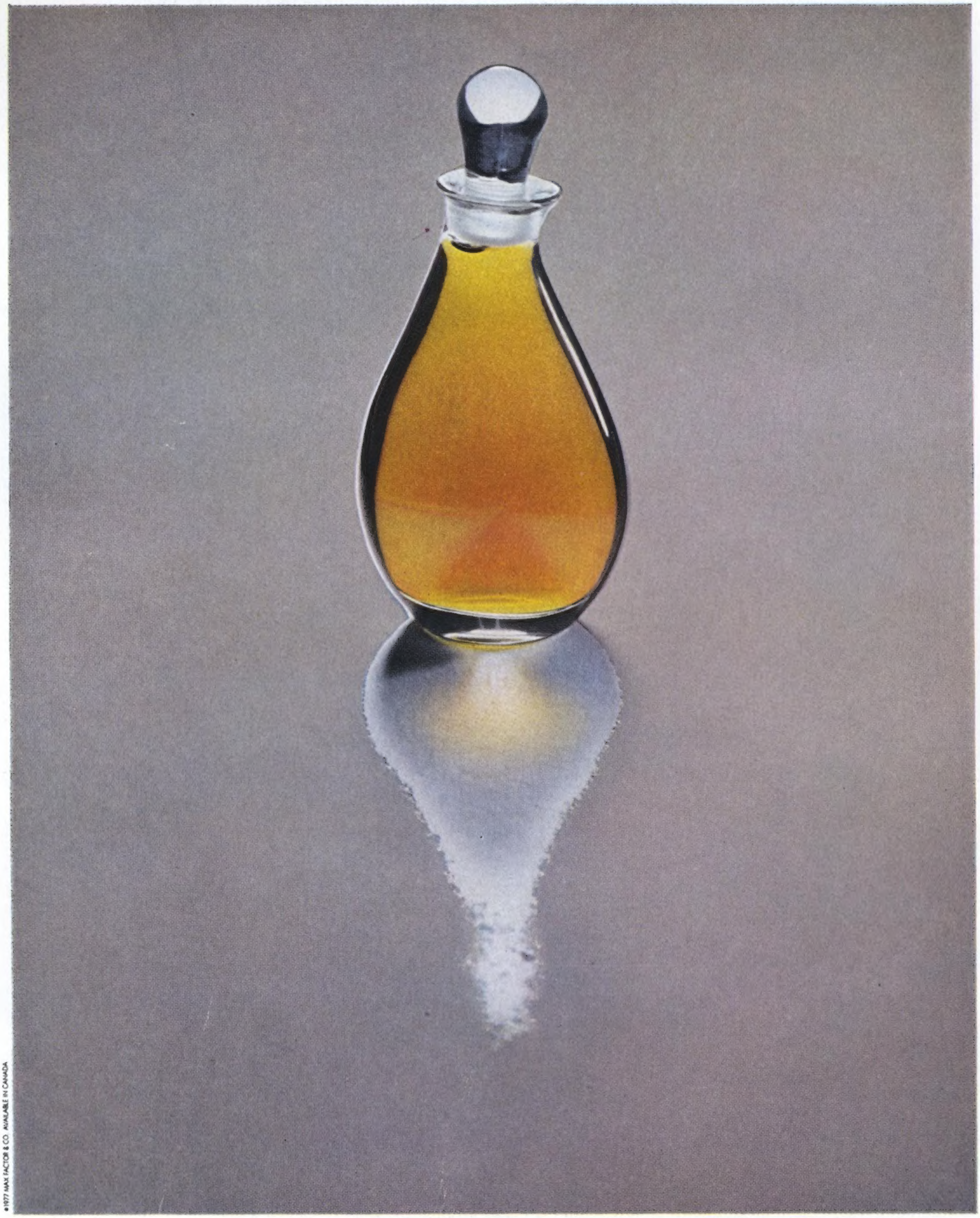
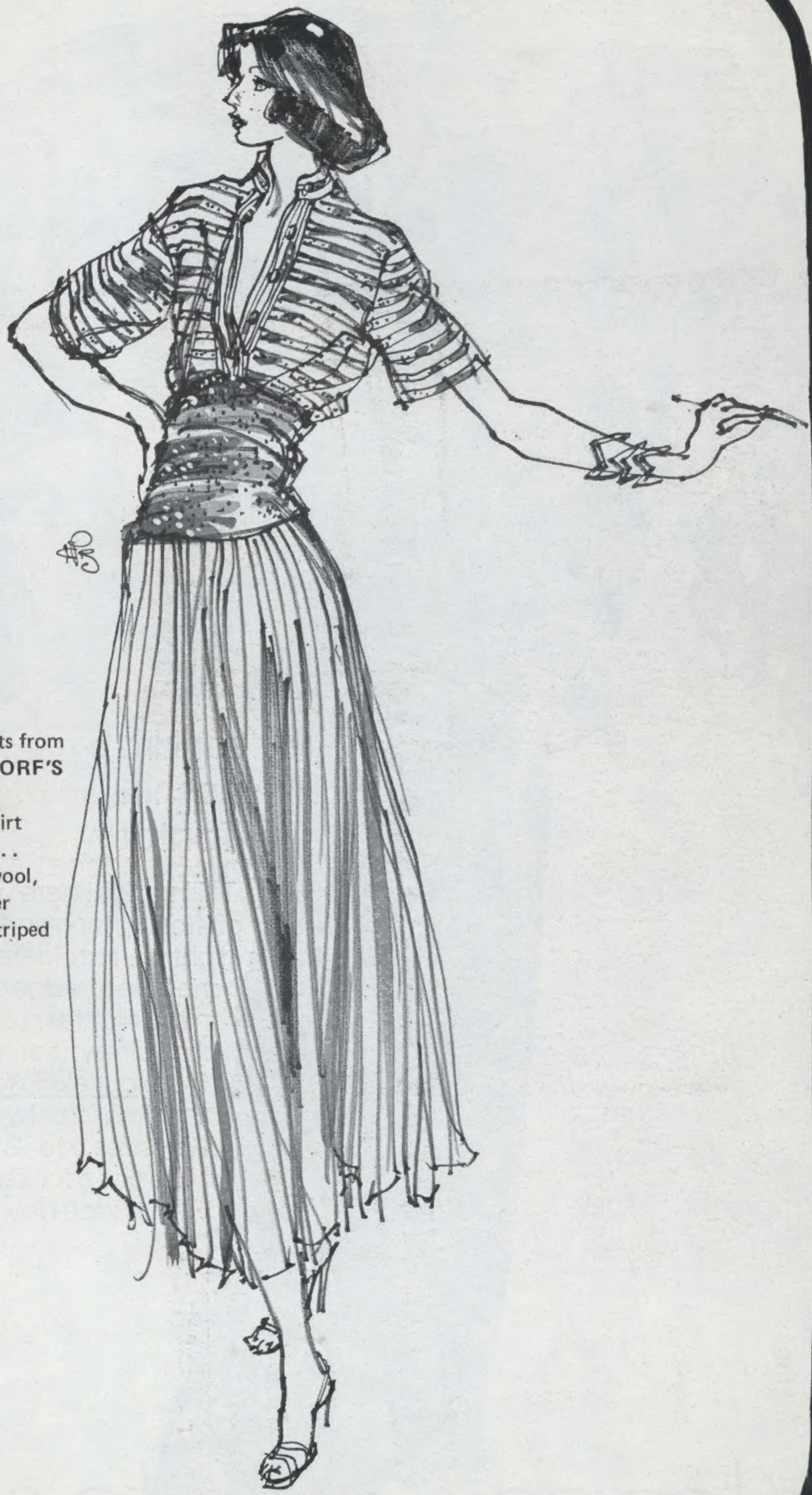

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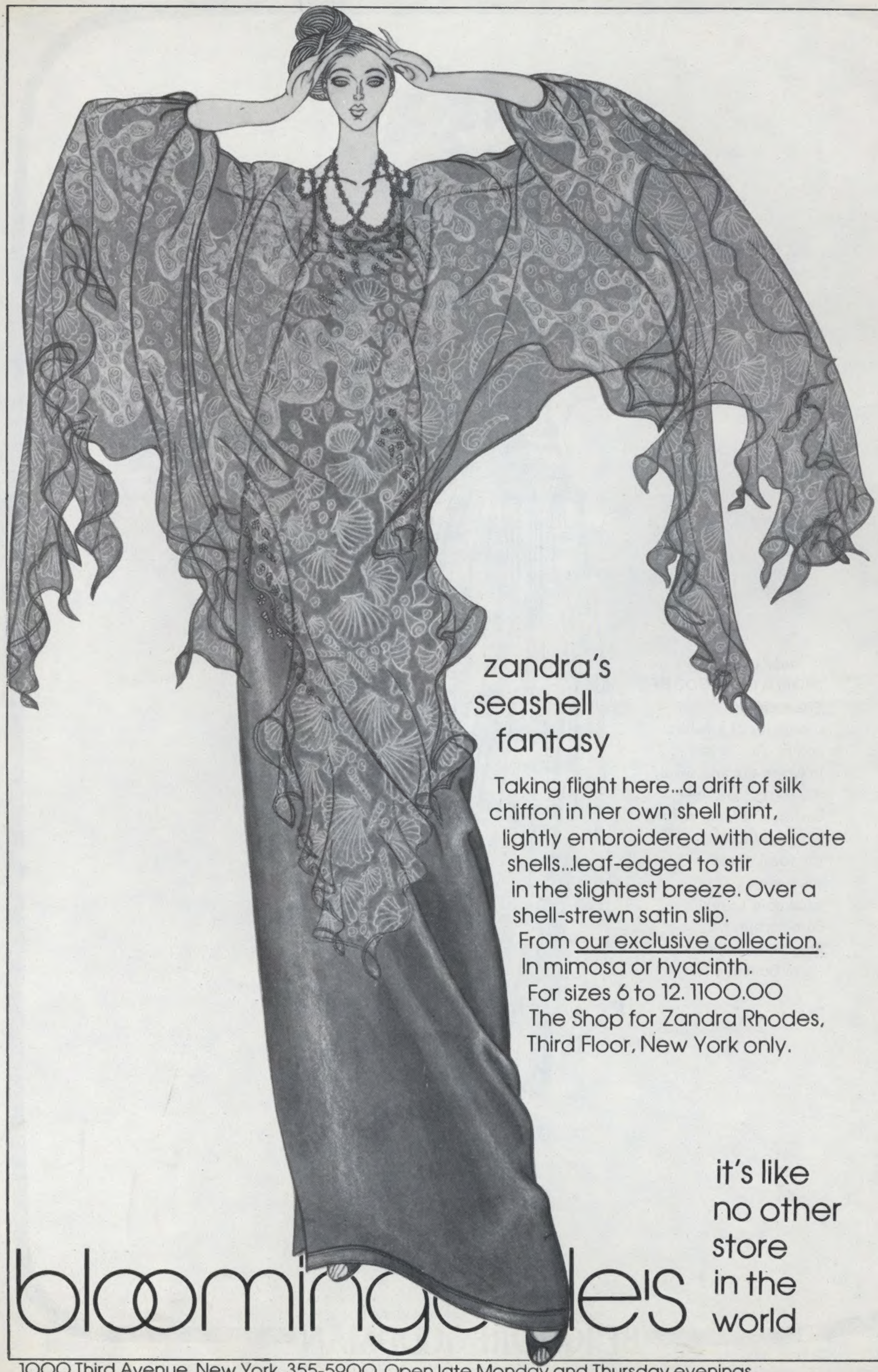
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simplicity of a t-shirt
and pleated skirt . . .
in white silk and wool,
the shirt a gossamer
cotton and linen striped
with gold Lurex,
the focal point
the wide,
wide gold Lurex
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MARCH, 1977

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VOGUE



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BEAUTY ON OUR COVER Patti Hansen—and the clear, soft range of peach-to-orange makeup colors we like for spring (more, page 209). This, from Germaine Monteil's Acti-Vita collection: Burnished Peach Lipstick and Tawny Peach Creme Rouge with Pewter Blue and Earthy Tawn Eyeshadows. Way Bandy did the makeup; hair, Christiaan. FASHION The news of the scarf—hip-wrapping Basile's tucked pink handkerchief linen dress—it's this year's look-changer! (how-to details, page 177). Dress, about $240. Garfinckel's; Neiman-Marcus; Robinson's, California. Vermeil earrings, Daedalus Jewelry. At Bergdorf Goodman. Chiffon hair-scarf, Chloé. Saks Fifth Avenue. Photograph, Arthur Elgort.

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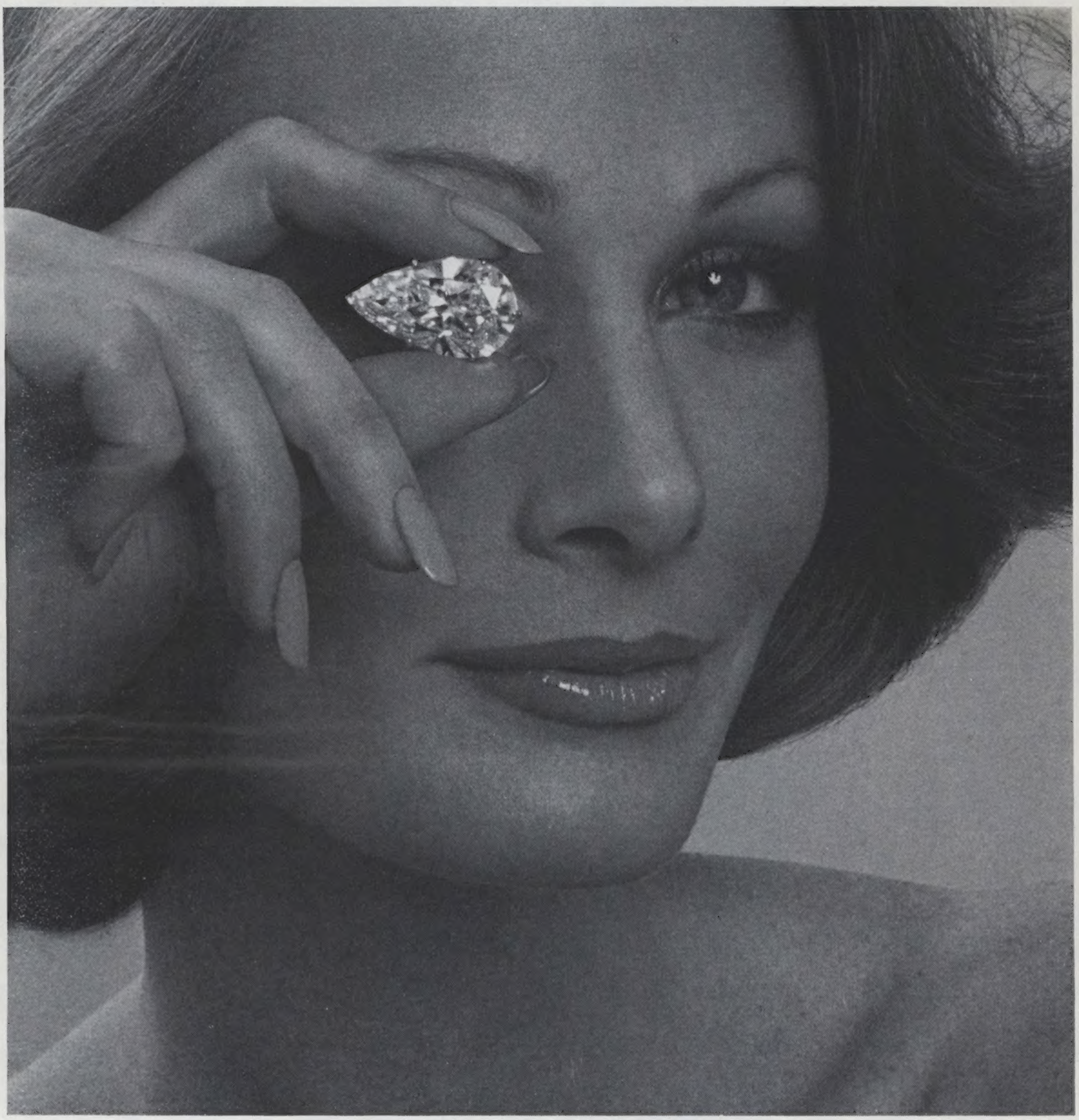


I've been holding
my breath for this.
The very air of
spring. Simply
scalloped silk.
And the pulse quickens.

Saks Fifth Avenue



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Now it's mine,
I've never felt
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Perfect Makeup for Nails
Red Sand, Burnt Henna, Desert Pink.



'ULTIMA' II
CHARLES REVSON

HANAE MORI: A MOONSCAPE OF CHRYSANTHEMUMS Imagining the floating world of Hanae Mori

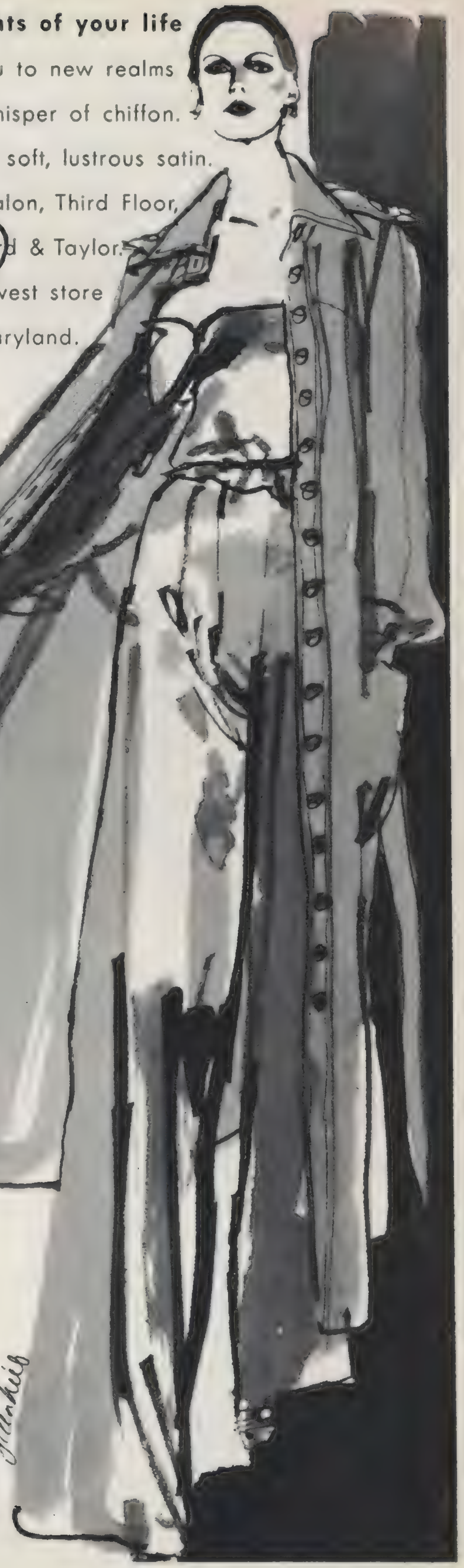


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soft, gold-glimmered collection of

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for eyes, lips, cheeks, fingertips.

Estée Lauder

Lipstick - Sunset Poppy Glazed Gold and Sunset Pink

HERE'S A PAGE WORTH TEARING OUT. RONA.

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SHORT LACED-FRONT PEPLUM JACKET TOPS A FULL RUFFLED SKIRT.
WHITE WITH MAUVE. SIZES 6 TO 16. ABOUT $118.00. FOR STORE NEAREST YOU
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100% beautiful!

THE SPLENDOR COLLECTION.
THE BEAUTY OF IT IS ONLY HALF THE BEAUTY OF IT.



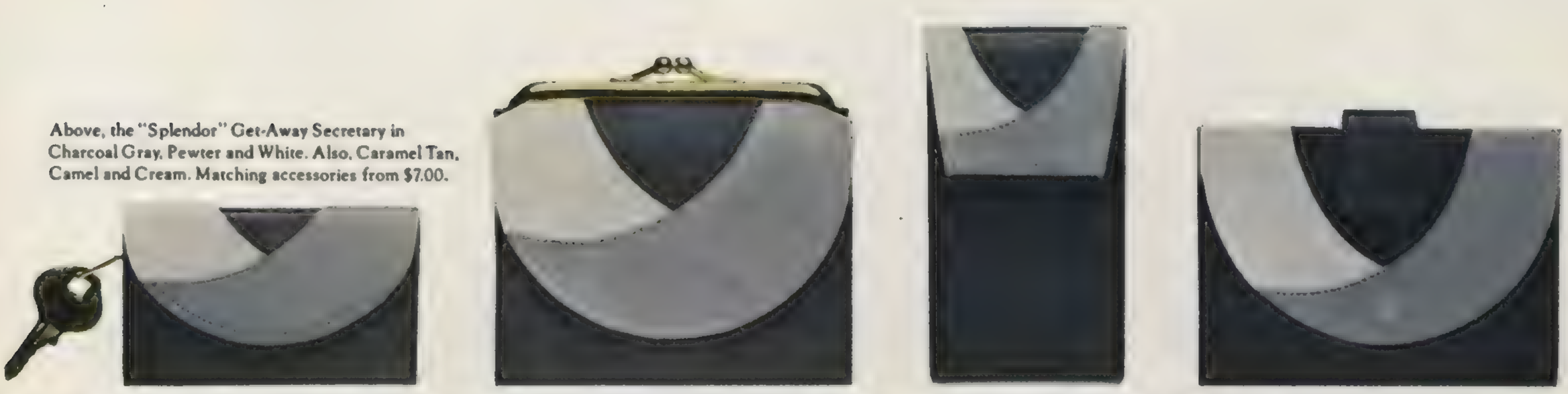
Once upon a time, the only thing accessories had to be was beautiful. But today, that's only the half of it.

Today they have to work ...hard. That's why every accessory we make, is as intelligently designed as we can make it.

Each, an organized system of pockets and places where you can hide your things when you don't need them. And find them when you do.

Sure, they're beautiful. But they're a whole lot more. And that's what makes them so beautiful to get. Or give.

Above, the "Splendor" Get-Away Secretary in Charcoal Gray, Pewter and White. Also, Caramel Tan, Camel and Cream. Matching accessories from $7.00.



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Silken skirt, eyelet tunic,
a coupling dei fiori.
And the pulse quickens.

Saks Fifth Avenue



The Floral Arrangement by Gianni Versace for Complice: Crisp ecru cotton tunic tops a softly sashed skirt a-blossom with brilliant bouquets on black silk, 6 to 12 sizes, $425. Import Collections.

Good morning. Good afternoon.

Good news with ESTÉE daytime:

the elegant daylight version
of the famous Estée fragrance.
Soft in message. Subtle in tone.
And gently long lasting.

ESTÉE daytime:

Light for daytime. Bright for daytime.
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Estée Lauder

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WE SEARCHED UNTIL WE FOUND THE ESSENCE RARE

We searched.
Until we found a fragrance
that starts softly,
develops beautifully
and never seems to end.

ESSENCE RARE

by Houbigant.

Salvatore Ferragamo
slicks calfskin,
adds a few twists,
opens up elegance
for all to see.
And the
pulse quickens.

Saks Fifth Avenue



My strappy little attention-getters—soft, dainty, very eloquent. Closed heel and toe on a medium heel in camel, navy or white calf, black patent, $70. Easy sling on a higher heel in white or bone calf, $68. Shoe Salon.

Twice a day.



Twice a day.



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because it works.
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THE SCIENCE OF BEAUTY

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And smooth hair shafts mean body, bounce, shine and softness for your hair.

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Poppy. Fresh new reds and corals for cheeks, lips and nails.

Some dipped in sunlight, some gently hushed, some burnished with gold. And all of them so right for Spring. From the Elizabeth Arden Great Color Collection.

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Unmistakably

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Marc Bohan understands the good life and has done a study in interchangeable pieces—waffle textured workman's jacket, shirt, pant, and a soft crush of a belt. Fashion Salon.

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You Write Us

The "new" Vogue—yes and no

'77's first Vogue issue has a new look! Or should I say "old"?!

The long-absent "letters to the editor" page, the absence of which I found insulting to readers, is back [Ed Note: Vogue had no reader-letter column until 1977.], as is some really informative reading—namely, the article on fitness.

A former subscriber, who had long since grown disgusted with a continuing preoccupation with supposedly *chic* porno-appeal in Vogue's pages, may I say that the January issue came as a complete and happy surprise . . . So, please: more of *this!!*

Matina Coulouris
Boston, MA

———— • ————

I have just received my copy of the January 1977 issue and I hate it—I absolutely hate it.

Marie Nicola
Stamford, CT

What can I say after being a devoted Vogue reader in bath, bed, bus and boat for twenty years? I am sorely disappointed when fashion editorial is reduced to "mice-type." I am reduced to tears when fine photographs of exquisitely executed fashion are reduced in size.

Beverly Strominger
New York, N.Y.

———— • ————

I never thought that I would live to see the day when Vogue was another one of those 11½ x 8½ inch magazines. . . . But I did, and it is.

Actually, I like the new size. Vogue used to intimidate me, which it doesn't anymore. I feel more at ease with the "old Vogue in a new package." It's much easier to handle, and now it will fit in the mailbox!

Lucy Herman
Phoenix, AZ

———— • ————

I am writing to tell you that I think your new format and your new editorial policy is sensational. I've been buying Vogue for about eight years and this is the first time I actually read an issue. . . .

The art direction and design of Vogue has always been way ahead of it's time and

(Continued on page 96)

PRIVATE WORLD

Here's where it all comes together—the subtle touches that make you, *you*. And now, for those special places of your private world, there's Claire Burke Pot Pourri: spray, sachet, and original blend of dried flowers, herbs and spices. What perfume does for people, Pot Pourri does for places... bureau, boudoir, bath and closet. Lavish its spicy scent wherever you want your presence felt. Even when you're not there.



Original formula Pot Pourri

Claire Burke

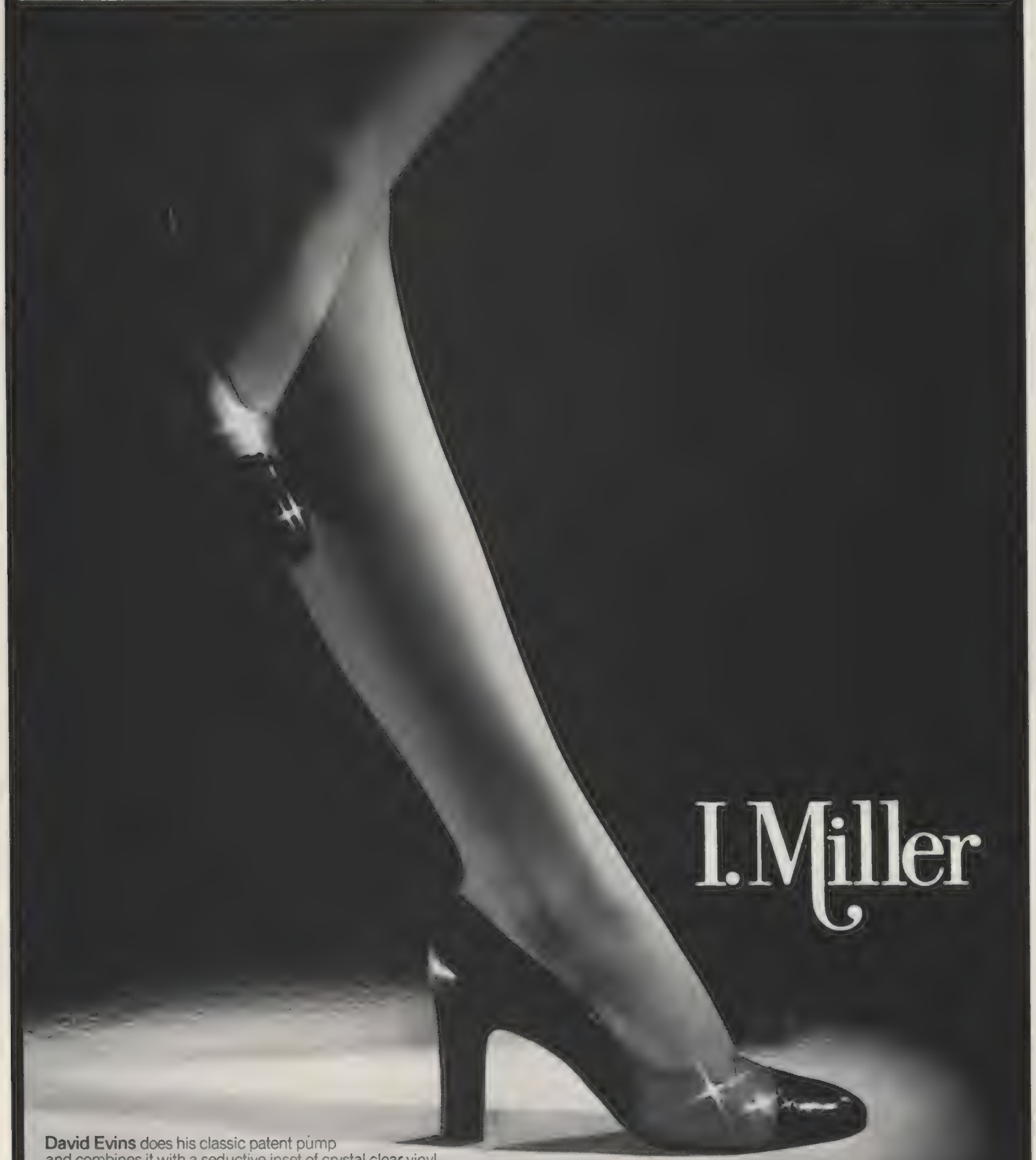
Pot Pourri... a perfume for public points of your anatomy

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What's News What's Coming

in art, books, collecting, money, movies, people, restaurants, sounds, theater, and more

Movies:

By Rex Reed

Real Men... Classic Disaster

Question: Why doesn't somebody make a movie about real people instead of about six-and-a-half-ton gorillas, burning buildings, and earthquakes? Answer: somebody has. It's called *Islands in the Stream*; it's based on a novel by Ernest Hemingway; and it touches the heart in new and surprising ways.

George C. Scott and director Franklin J. Schaffner, who both won Oscars for *Patton*, rejoin forces to tell the complex saga of a man's struggle with himself and the people he loves. Scott plays a famous painter-sculptor who has escaped the American expatriate community in Paris to live the life of a loner in the Bahamas on the eve of World War II. The sea is his home; it's what he has in place of religion. This is the story of how a summer visit from three sons leads to life and death and a key to the secret of self-fulfillment.

Intensely painful and autobiographical, *Islands in the Stream* was put aside in the late 1940's and not published until 1970, by Hemingway's widow, although a long excerpt, *The Old Man and the Sea*, won a Pulitzer Prize in 1952. The film that took so long to make is both literary and cinematic, a rare and exemplary movie achievement. Scott is a chameleon; he never appears the same way twice. Here, he's a grizzled old barnacle who even bears a startling resemblance to Hemingway. He suffers silently but intensely; and when he shows paternal love in his gruff, macho way, the words and the feelings are all the more piercing for their understatement. The cast (David Hemmings, Claire Bloom, Julius Harris, Gilbert Roland, Susan Tyrrel) is sublime; the script, lean and thrilling. Hemmings is a particular tap of unexpected resourcefulness as the alcoholic, burned-out buddy: bloated, bulbous-faced, exposed like a gutted marlin.

A movie triumph, proving a man in a man's world is not an island but can feel-touch-think as well as—if not better than—a woman.



On Stage or Sea George C. Scott

A sure spring tonic—Scott shots: a rascally Sly Fox *on Broadway, Islands in the Stream movie Papa look-alike, above.*

The Cassandra Crossing is a condemned bridge in Poland toward which a transcontinental express train zooms, carrying inside its sealed-off cars a thousand panic-stricken passengers and a case of pneumonic plague. Richard Harris is a neurosurgeon; Sophia Loren is his ex-wife who has written a book about him that promises to be a scandalous best-selling myth-exploder; Ava Gardner (looking ravaged and ravishing) is the Auntie Mame-styled wife of a German arms billionaire; Martin Sheen is her heroin-smuggling gigolo; Lee Strasberg is a desperate concentration-camp survivor; O.J. Simpson is a narcotics cop disguised as a priest. Back at the International Health Organization in Geneva, Burt Lancaster, Ingrid Thulin, and John Phillip Law watch the terror and hysteria mount while the minutes approach disaster. This all-star adventure epic packs more excitement in a single frame than most movies dream about. The formula is so old it's hairy, but it still works. As disaster movies go, this one is something of a classic.

MORE MOVIES:

Bittersweet Love: Newlyweds Meredith Baxter Birney and Scott Hylands go bananas when they discover a monstrous family secret—in 1944, her Mom (Lana Turner) and his Dad (Robert Lansing) had a one-night stand that produced a child. Result: the young marrieds are really brother and sister, and their forthcoming baby is really something only a B movie can explain.

Books:

By Allene Talmey

Packing in Secrets

Outlandish, marvelous, extravagant, and simple, *A Book of Common Prayer* by Joan Didion (Simon and Schuster) is a novel that above all else tells a damned good story. After months of reading a score of books that were too sensitive by half, too carelessly bawdy, too free with the lingua franca of airport johns, too slovenly written about martyr-Maytag housewives, bisexuals, and inconstant adulterers, I found it riveting to hear Didion catch up on extraordinary people whose hangups are not boringly sex. It is, as well, a sensuous, sensual pleasure to feel the rightness of her sentences, to watch the craftsmanship of her curves, to savor the Didion-ness of Didion. Her flavor is unmistakable.

In her major character, Charlotte, she packs in secrets; for Charlotte has slipped through her life as if on a banana peel, married twice, once to a man like a scab of malice, and loved a daughter who at eighteen blew up the Transamerica Building with a pipe bomb. In fact, Didion bones her characters like roasted duck with much of the meat thrown away, leaving only delicious tatters of flesh. Al-

(Cont.)

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What's News

Cont.
though her dialogue can be gritty and thrifty, most of it is clean swept but not immaculate. Fortunately, Didion is a bucket of *proved* talent. A boon.

MORE BOOKS:

Condominium by John D. MacDonald (Lippincott). Old, sucker money scratched up by retired professionals and business executives, all taken by young smart monied men in the Florida condominium-apartment game. Appalling, fresh, good, dished up by reliable MacDonald.

A Place To Come To by Robert Penn Warren (Random House). This worldly fascinator of a novel begins with a really funny death in deep clay country of Alabama. It goes on to unreel the wayward life of a red-neck kid who became a famous professor of medieval literature. On the way, he had a spell with the Italian Partisans, a collision with old—not Ole Opry—Nashville, and a couple of rococo marriages. Warren gives laughter, raunch, grief, and the specifics of guns.

Sounds:
By David Sargent

Wagner Speaks English

There have been several worthy Wagner opera recordings recently: the first full version of the early *Rienzi* (Angel), and no less than three *Meistersingers*—an historical documentary from the 1943 Bayreuth Festival, conducted by the legendary Wilhelm Furtwängler (EMI), and new stereo versions by Eugen Jochum and Georg Solti.

None of these records can rival for sheer fascination Wagner's *The Valkyrie* sung by Rita Hunter, Alberto Remedios, Norman Bailey, Margaret Curphey, Clifford Grant with the English National Opera Company, Reginald Goodall, conductor (Angel). This new *Valkyrie* is sung—as the title's spelling implies—in English, making use of Andrew Porter's fine new translation, which is faithful to the sounds and sense of the original, yet meaningful in English as well. This set enlists the services of several of Britain's finest singers, some of whom (Bailey and Hunter especially) have gone on to success in these and other roles in the original languages.

Goodall, unknown outside Britain and beloved within it, shapes the music with solemn, loving authority. This kind of Wagner conducting is rather out of fashion these days; you have to go back to Furtwängler and Hans Knappertsbusch to find the like. *The Valkyrie* set brings Goodall three-fourths of the way through the *Ring* (*The Rhinegold* is easily available here, but the *Siegfried* can only be had at import shops). When we get *The Twilight of the Gods*, it will mark the end of an extraordinary recording project.

Bob Seger has had a remarkable career, tenaciously hanging on for over ten years as a rock favorite in Detroit and the Midwest, never catching on nationally

(Cont.)

Where To Eat Now—

David Keh's



"Comes the revolution, and we'll all eat Chinese." For those of us who love Chinese food, the revolution has already come within Chinese cuisine itself. Ten years ago, Americans ate a mix of haute Cantonese and American-invented chop sueys; today, you can eat great regional dishes from Szechuan, Peking, Shanghai, Hunan—part of the revolution.

Another part: an increasing attention to comfort, modern good looks in Chinese restaurants. Pearl's (Manhattan) put a handsome new face on the scene in the '60's. Now David Keh (right) is serving up Chinese with genuine French elegance in his new N.Y. restaurant, Chung Kuo Yuan. Food is light, beautiful to look at, and full of surprises. Example: K'ao Lu P'u—sliced venison, served in a homemade pancake. Only one shock—the price: very expensive.

Tip: Ask Stephen or Norman to guide you through their menu. No fortune cookies, but Pai Pao Fan, a fruity rice pudding; Kan Shao Mien, [illegible]

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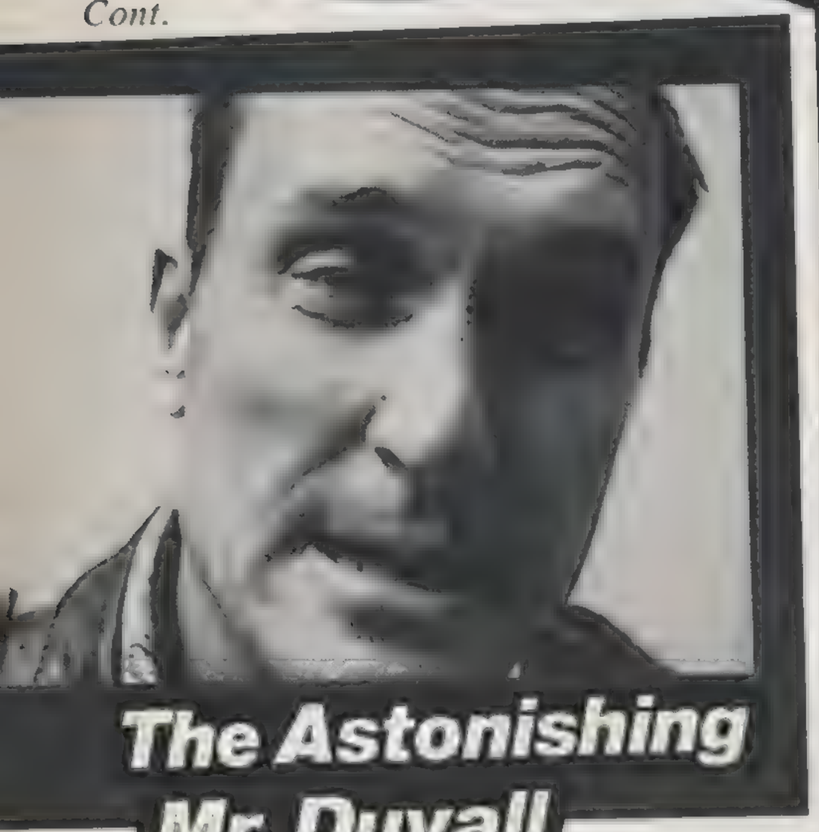
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What's News

Cont.



The Astonishing Mr. Duvall

*Robert Duvall is the American character-maker. He fleshes out movie roles so fully (*Godfather *lawyer,* Seven-Per-Cent Solution's *Dr. Watson.* Network *TV exec) that audiences don't often connect a Duvali character with the magician behind it. Now—with notices most actors parlay into fat-$ film leads—Duvall risks Broadway. New play:* American Buffalo; *first-time-on-B'way playwright: David Mamet. Reason—typically Duvall—"I'd rather, whatever happens, that it happen on my terms."*

but never fading out of sight. Now, finally, on the heels of a well-received live album, he has made a studio record, *Night Moves* (Capitol), that is winning him admiration around the country.

Seger has one of those classic, hoarse yet secure and fervent rock baritones, somewhere between Paul Rodgers of Bad Company and Rod Stewart; and his songs deal with the traditional themes of rock —the glories of youth, tough defiance against a stultifying world, the power of love—in a time-honored yet vital way. On side one, he is backed by his Silver Bullet Band; on side two, it's the Muscle Shoals Rhythm Section; both are first class, but Seger's the show.

MORE SOUNDS:

Mussorgsky: Boris Godunov; Boris Christoff, Issay Dobrowen, conductor (Seraphim). Christoff's first Boris recording, resurfaced on a budget label. The singer is superb, but what makes this a recording to cherish is Dobrowen's inspired, idiomatic conducting.

Paul McCartney and Wings: Wings Over America (Capitol). An appealing memento of Wing's 1976 American tour, capturing McCartney's popsy music at its tough, rocking best.

Money:
By William Flanagan

Gonna Split? Get a Kit

The nation's courts and some savvy lawyers are discovering that many marrieds are not exactly babes in the woods when it comes to divorce. After all, roughly two in five marriages end in divorce these days. Many couples have things pretty much sorted out before they file and are reluctant to line attorneys' pockets just because they are splitting.

In New York's Manhattan and Bronx counties, it is no longer necessary for either party to appear before a judge in an uncontested divorce action. A growing number of disgruntled marrieds even are handling their own divorces—without any lawyer at all—in cases where there are no children and no squabbles over property. And the courts are proving amenable to such *pro se* actions. You now can buy kits containing all the needed legal forms and instructions on how to use them in New York, Ohio, Nevada, California, and New Jersey. They doubtless will be available in other states shortly.

Lest they should be shut out completely—even in New York, with its high court costs, a person can effect her own divorce for under $200, including the price of the kit—some lawyers are setting up clinics that give them at least some piece of the budget-divorce action. (In the past, it was not unheard of for even an uncontested divorce to net a lawyer $2,500.) There are legal clinics now operating in Los Angeles, San Francisco, Phoenix, Chicago, Seattle, and Baltimore. Dissolution of a marriage where there are no children or property involved is about $150 at such clinics. Uncontested dissolution with a property agreement costs about $100 more.

Collecting:
By Judith Goldman

Pin-ups Star

"Hollywood stars are America's royalty," said Andy Warhol, who understands our taste for heroes, and who's gone from being a star to being a fan. The need to be a fan and the comfort in nostalgia have caused prices to climb on Hollywood posters: past collectors of Pop art now are acquiring that movement's garish inspirations. In posters, it's the star who counts, and posters made for the original releases of any Chaplin, Marx Brothers, Cagney, or Bogart film can bring prices as high as $1,000. Some, like *The Man with the Golden Arm,* designed by Saul Bass, and Fritz Lang's *M*, are graphically superb. Others are past kitsch.

At Yesterday, a small New York shop, walls are jammed with memorabilia from Metro and other lots, and racks of posters, classified by stars, read like a time capsule of cinematic bad taste. Business may be done by mail; catalogue, $1. *In situ* treasures include a stack of Marilyn Monroe's famous, now virginal-looking, nude calendars, which the proprietors found in Pittsburgh where they'd been impounded in a police station since the 1950's.

For confirmed star gazers, there's also Cinemabilia in New York; and, if Hollywood's a physical as well as a mental state, California's Hollywood Poster Exchange.

MORE COLLECTING:

The spring auction season begins in April, crests in June; March sales just whet the appetite. Christie's in London holds an Impressionist and modern-painting sale this month (catalogues are $80 for the year). And Sotheby Parke Bernet sells the jade collection and contents of Mr. and Mrs. H. J. Heinz, II's Sutton Place triplex on March 18 and 19.

(Cont.)

Ann-Margret Lavishes

Wanted: One actress to play "Lady Booby," lusting, neatly endowed lead of movie Joseph Andrews, *the new Tony Richardson-Henry Fielding (remember* Tom Jones?*) roll through the convoluted sexual ins-and-outs of eighteenth-century England. Found: Ann-Margret, a lady with the requisite wit and fairly obvious talents upfront to opposite the outrageous virtues of* Equus*'s once-and-future Peter Firth,* Scapino *boff Jim Dale. With Andrews, at last we know what the powdered lords and bawds of Bath did to amuse themselves out of water.*



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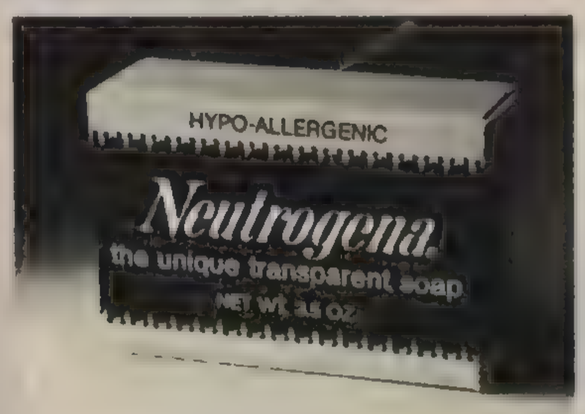
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What's News

Cont.



White House, B.C.

B.C.—before Carters—some fairly notable couples trundled through the White House. Perhaps most loved (or hated), certainly most noticeable of these were Eleanor and Franklin Roosevelt. And the Carters think they have problems! For lessons in W.H. diplomacy, there's, timely enough, Eleanor and Franklin: The White House Years, *second-installing this March 13 on ABC.*

art:

By Barbara Rose

Quality Counts

It's Whitney *Biennial* time again, which means that the closest thing America has to an official salon is filling three floors of New York's Whitney Museum of American Art, giving the public an overview of the latest trends in American art. This year's roundup includes works by forty painters, photographers, sculptors, plus—for the first time—screenings of works by twenty film and video artists.

The focus of the 1977 *Biennial* is on artists who have become prominent in the 'seventies, changing the show, which used to be a general survey of American art, to a showcase for the most up-to-date curatorial discoveries. The *Biennial* poses two problems: The quality of the work done in the 'seventies as compared with works—also on view (in another exhibit) from the Whitney's permanent collection—representative of the great creative decades of the 'fifties and 'sixties; and whether the function of the museum is to "discover" artists the way Hollywood used to discover starlets or to report on those artists who have already surfaced publicly. With the 1977 *Biennial*, it looks as if the Whitney has opted for trend-setting.

The results are a potpourri that is bound to be controversial: a must for anyone who must keep up, and something of a mixed blessing for anyone who still believes the quality of what you are keeping up with counts more than being "with it," no matter what "it" might be.

The Institute of Contemporary Art at the University of Pennsylvania is fast becoming my favorite gallery outside New York because of the inventiveness that its bright young director, Suzanne Delé-

(Cont.)

JŌVAN
musk oil

It releases the animal instinct.

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What's News

Cont.
hanty, shows in focusing an exhibition around an issue. Her latest brainchild is *Improbable Furniture*. The first survey of artist-designed furniture—really punning, surrogate sculpture that evokes intimate relationships with the human body—the show is both amusing and provocative. The meaning of functionless furniture—beds you cannot sleep in, chairs you cannot sit in, tables you cannot use—lies in the area of Surrealist metamorphoses of objects into imaginative fantasies. That furniture has utility but art has none and that furniture is machine-made rather than handmade like art are ironies explored by contemporary artists including Richard Artschwager, Vito Acconci, George Brecht, and Lucas Samaras.

On view in Philadelphia through April, *Improbable Furniture* travels to the La Jolla Museum of Contemporary Art, California, in May.

MORE ART:

Maurice Prendergast: American art buffs will want to see The Metropolitan Museum of Art show of watercolors and drawings by Prendergast, who exhibited with the Ashcan School but loved the refinements of French Post-Impressionism better than the sidewalks of New York.

Observations:

By Blair Sabol

Moms Are Back

It may be just a flashback to the romance of the Kennedy clan, but suddenly "the family" is the hottest drawing ticket in town. Start with our new First Family—not exactly a one-man show. We now have equal star billing awarded to Rosalynn, Amy, Miss Lillian, the three boys, and, of course, brother Billy. They not only make the noise but the laws as well.

Before the Carter Camp came on the scene we had the McCartney mob. You remember Paul, touring last spring with wife Linda and band. And only recently did those raucous rock zanies, Led Zeppelin, make major news by disclosing their mightiest passion—not for dope or for groping groupies but for their tried and true families. How about Bing Crosby making his comeback with a live on-stage spectacle of his household (minus the Minute Maid O.J.)? And Frank Sinatra, known in the past to power boost his daughter's and son's careers, now with a hit single out entitled "I Love My Wife." From the sound of the lyrics, it looks like his Barbara is here to stay.

Maybe this whole thing started when Rod McKuen made a career out of trying to find his real father. Or was Alex Haley's best seller *Roots* the instigator of all this interest in family horticulture?

Perhaps the family connotes a newfound commitment, a sense of organized clean living. What better course to take after a rather exciting but sloppy era of "going with the flow," when the only clan of any claim was the Manson Family? Obviously, the return of the family circle has to do with the overall return to refined living: quality home interiors and classical clothing. Sound like a commercial for Allstate Insurance? Yet that could be the basis for the whole family fad—security. And, boy, we need it now.

Fonzie Meets Shakespeare—in Henry Winkler



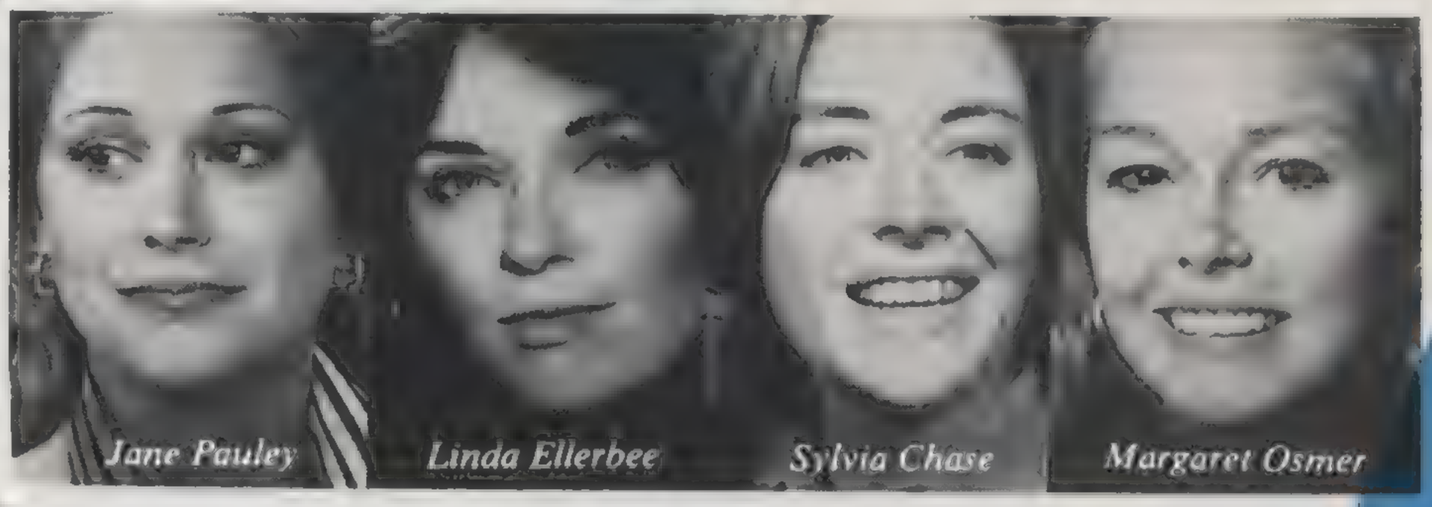
What do a soft-hearted hood, Lorenz Hart (as in Rodgers and . . .), and William Shakespeare have in common? Henry Winkler, left—flesh of The Fonz and intelligent actor whose TV life is taking on a life of its own in its-about-time specials: First, Larry Harting in America Salutes Richard Rodgers, *this month* Henry Winkler Meets William Shakespeare, *on CBS. While the toughs are taking over, Winkler's black jacket keeps coming off. Do women go for away-from-*Happy Days *charm? Said one: "I'd watch him on* Captain Kangaroo."

tv

By Diane English

News: Women Want It All

Competition is energizing the whole television news scene. Women journalists no longer need prove they're as good as men—they now have to win out over other women. Here, four network news stars talk about their jobs:



Jane Pauley, of the "Today" show: For the first time now, women are competing for jobs in broadcasting not only with men but with other women. That's a sign that the field has really opened up. Much of the credit for my opportunity in broadcasting has to go to the FCC for placing pressure on the networks to hire more women. But opening up the news room to *a* woman didn't guarantee that I would be *the* woman. That takes aggressiveness, determination, and talent.

Linda Ellerbee, NBC Washington Correspondent: In the beginning, a lot of women television reporters pushed to show that they were capable of covering any story—the worst riot, the toughest fire. Once we got away from just reporting women's things, it became clear that we could deliver the news as well as any man. Now I want it all. I don't want to be the best female reporter on the block. I want to be the best damn *reporter!*

Sylvia Chase, CBS News Correspondent: I do a lot of women's stories. I request them because they're interesting to me. Ask any woman journalist if she finds it an advantage to be a woman, and she'll probably say yes. I got a great quote out of Richard Kleindienst once simply by being—as my colleague Lesley Stahl put it—"a blond woman he'd never seen."

Margaret Osmer, Co-Anchor, ABC news segment of "Good Morning, America": I think there has been a great tendency to put women up in front of the camera—particularly if the woman looks good. Yes, women should be up front. But they should be behind the scenes, too, in editorial and management positions. There has to be an increased willingness to let women in at all levels and to let them advance, like men, according to merit. A woman should feel that the possibilities are there to go all the way to the top if that's what she wants.

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791

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Beauty Now

A few words about soap

Speaking: Linda Allen Schoen, longtime beauty/health reporter, editor of *The AMA Book of Skin and Hair Care*. "Ninety-eight percent of people can use soap—face, too (those who can't have special problems)—but there is lots of misinformation around about how to cleanse skin." Her advice: If you're a shower-taker—especially if you have a shower-a-day habit, don't lather all over all the time: concentrate soaping where you need it, primarily in skin folds. Faces that are soap-washed at night don't need soap again in the morning; a water-splash is fine. Hard-milled soaps last longer, but are often alkaline and may be detergent—save those for your body; neutral hand-milled soaps (usually the transparent glycerines) are gentler for your face (which-is-which test: hand-milled soaps "melt"). For hand-milled soaps to last their longest, drainage is essential—and buy big bars; you get much more soap without getting much more surface area, which is where soap washes away.

Special situation



Good moisture news for skin around eyes (a spot too fragile for most ordinary moisturizers): a very sheer, very light scentless cream, *above*, just in from Marcella Borghese called Clean Skin Simply Eye Cream. $7.00.

Fresh as ever



If rosewater makes you think of swoony Victorian ladies, think again. It's an old-natural that's reproving itself . . . as a bath scent, as a cologne-refresher, even added to a rinse for lingerie. Four oz., $2.75 from Anne Carpenter, Dept. V., Rt. 100, Weston, Vt. 05161 (and add 50¢ postage).

Traveler's advisory

We asked Irma Shorell—a steady traveler—about the effects of frequent air travel on skin. In a nutshell, she said: Jetlag's only the beginning—women who fly a lot, or who take long occasional trips, often arrive with dry skin (flight crews complain chronically of dehydration, skin dryness, itching). Long hours in pressurized cabins are to blame. Her in-flight solution: a more emollient moisturizer, more often (for the Shorell clan, Youth 25 Moisturizing Creme or Moisture/35 is it). She believes you rarely have to switch skin regimes when you go from city to city—"Indoors, environments are controlled wherever you are, and how often are you really outside"? . . .

A Gem

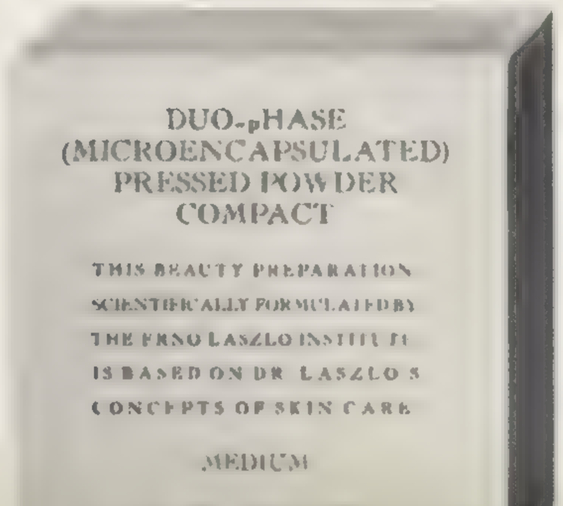


The first perfume from the people who turn out those spectacular diamonds—"First de Van Cleef & Arpels", *left*, $85/oz. At Saks Fifth Ave.; Wanamaker's.



The lip brush to own now, *left:* softer, fuller, non-pointy—the kind that draws a very natural, no-hard-edges mouth. This one's from Japan, via Jenny B. Goode, 1194 Lexington Ave., N.Y.C. 10028. $3.25, postpaid.

Memo to Laszlo fans only: To check out—the new lighter, sheerer Duo-pHase translucent face powder, *below*, now in pressed-powder form.

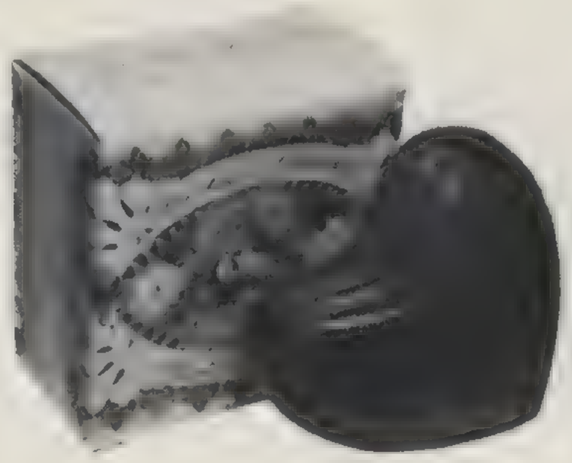


16 naturals

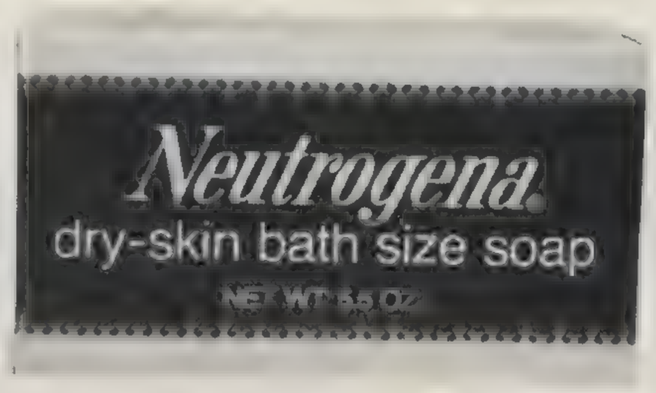
Every shade of brown—from palest beige to deep chocolate—in one tiny palette of creamy eye/cheek/lip colors. $8 (plus $1 postage) from Stagelight, 630 Ninth Ave., N.Y.C. 10036.

Two skin pleasers

1.



2.



1. A charming—gentle—heart shaped soap made of glycerine and rosewater. $5 postpaid: Jenny B. Goode, 1194 Lexington Ave., N.Y.C. 10028. **2.** Neutrogena's new Dry-Skin Soap—looks like the much-loved original Neutrogena, but has extra ingredients they say can help prevent moisture loss. Two sizes, almost everywhere.

The spa with everything: a one-stop health-and-beauty bonanza opens in N.Y.C.

It's obviously the trend of the future, so they've called it the 21st Century Leisure Spa. It's at 220 E. 57th St. in New York, and it's a membership club for men and women open every day and into the wee hours, offering (and we don't claim that this is a complete list): Shiatzu, a solar room, sauna, whirlpool bath, exercise machines, steam room, a natural Food Cafe, Health Boutique, and a Raymond & Nasser "grooming wing" for facials, makeup, hair care, you-name-it. This shiny setting even turns into a dine/dance/relax club at night.

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Beauty Now

If you're heading for hot weather... not to forget this little beauty extra

It's a purse-size case of linen blotting tissues. They're absolutely indispensible for blotting off the shine that the heat puts on a pretty face. Linen's what the pros use for all kinds of makeup tricks: like tissuing off excess moisturizer before applying makeup, or blotting makeup during the day to keep it from fading or changing color (*and* to keep excess oil from clogging up pores). One kind we like—from Evelyn Marshall—comes in a pack of 800 tissues, $5. In stores or from Evelyn Marshall, 14 E. 38th St., N.Y.C. 10016 (add $1 postage).



Super Mud Mask

Spring being a traditional time to get back to the earth—here's a very natural pick-up for winter-sallow faces, *above:* Nature Born 3 Earth Masque. 2 oz., $5, postpaid. From Anne Carpenter Cosmetics, Dept. V-1, Rte. 100, Weston, Vermont 05161.

the news...



Would Candice Bergen lend her imprimatur to a perfume that wasn't absolutely smashing? Never. She's the woman behind the new scent called "Cie." And it's very much a reflection of her—classic, elegant, and sort of easy-going at the same time. We think the Lavish Cologne, *left*, is one of the nicest ways to use Cie. It makes a terrific after-bath all-over splash. Very light but lasting. 4 oz., $5; 8 oz., $8.50



to go on bare skin...

Just about the classiest body lotion we can think of is a new one from designer Pauline Trigère, *left*. It's a cool opalescent green and it's *very* subtly scented with Trigère fragrance, so that you can slather it on to soften up and sweeten up your whole self. Perfumed Body Lotion, 3 oz., $7.50; 8 oz., $12.50.

Nails: must color to own...



A find among Clinque's 10 pretty shades of Glossy Nail Enamel (all of them allergy-tested and air-permeable; i.e., safe for nails), one called Perfect Nude, *above*. It's *the* perfect no-color color to wear with all of spring's softer, more romantic clothes. *Tip:* A clear base coat, 2 coats of Perfect Nude and a top glaze will stay on and on. $2.



to have in every color!

The beauty of kohl, used centuries ago to outline the eyes, was its softness and the intensity of the colors it created. You can get those qualities now in Orlane's Kohl Pencils, *left*. Four shades—grey-green, black, blue, and brown—to stroke on in a thin line just *inside* the eyelashes. They have a remarkable way of sparkling up, brightening an eye. (*Tip:* Blue's particularly good for making eye whites whiter.) $2 each.

Until today, our signature was reserved for
only the most alluring jewels.



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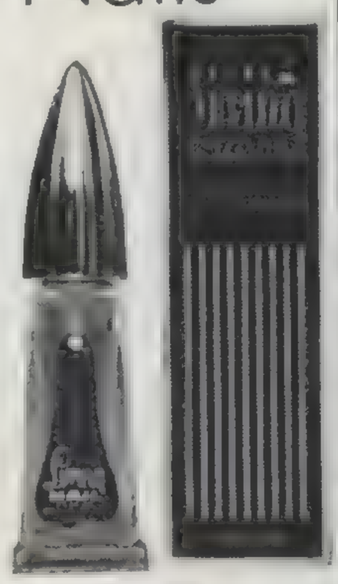
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You Write Us

Continued from page 42

that makes it a bit difficult to handle at times. Anyway, the January issue is great. Best issue of Vogue I've ever seen. BRAVO!

Howard Green, Jr.
Newton, MA

•

The "starving disease" vanishes

Several months ago Vogue featured an article on Anorexia Nervosa.

I wonder if it is possible for you to send me a reproduction of the article. I am a registered psychologist in the state of Illinois and found the article most interesting and beneficial.

However, one of my patients seemed to have the same reaction as the magazine disappeared from the office.

Regina McLary
Chicago, IL

•

The Indira Gandhi controversy

In an issue otherwise filled with lovely women (January Vogue), why David Levine's repulsive drawing of Tiny Tim [a caricature of Indira Gandhi] accompanying Kate Lloyd's fantastic interview with Indira Gandhi? As the world's most powerful *woman*, whose problems seem to me insurmountable, I think she deserves more of our respect and admiration.

Sandra K. Contarino
Woodbury Heights, N.J.

•

Wicked dictators are in Vogue: No wonder Mrs. Gandhi hit the Vogue. But, I hope Kate and your readers didn't swallow her lies. This is just to set the record right. . . .

She suppressed some damaging facts: The opposition has never been in power since India became independent and if the country was in a pathetic condition she or her party alone could be responsible. . . . The opposition demanded free elections throughout the country, for she had so obviously lost the confidence of the nation. Instead of facing the angry people she proceeded to demolish their freedoms. . . .

She did make one partially valid point, however. This country [the United States] has often supported dictators. It must learn to redeem itself by denying her aid and comfort now that she does not seriously deny that she is one. In exile,

Ram Jethmalani
Detroit, MI

•

The only point with which [Indira Gandhi] can justify the necessity of her occupying that chair [as Prime Minister of India] lies in that without her the world would witness a holocaust comparable to that against the Jews under Hitler. . . . As an Indian Christian who has suffered the social and religious fanaticism of the Hindus I feel secure knowing that the state will never conspire against the minorities as long as she is in that chair.

David Massey
Dayton, OH

•

A "Rocky" fan objects

There was an error in your article about Sylvester Stallone. His eyes do not look like Al Pacino or El Grecoesque. They are,

(Continued on page 102)



Now. Only 1 mg 'tar.'

This is more than just low 'tar.' This is ultra-low 'tar.'
This is Now, a cigarette with only 1 mg. 'tar.' If you want to be sure you're getting ultra-low 'tar,' count all the way down to Now's number 1.

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Photographed by Peter Meltzer

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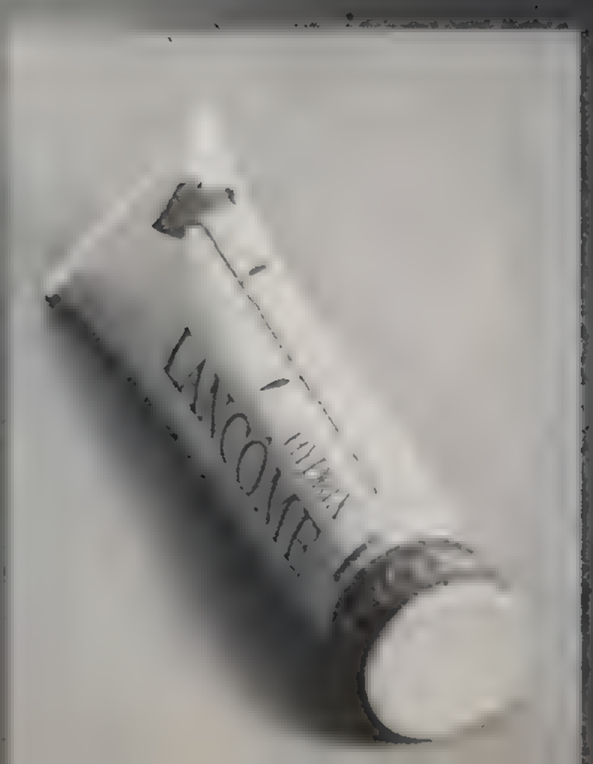
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But beautiful skin is just the start.

TREAT ME LANCÔME



to sensational



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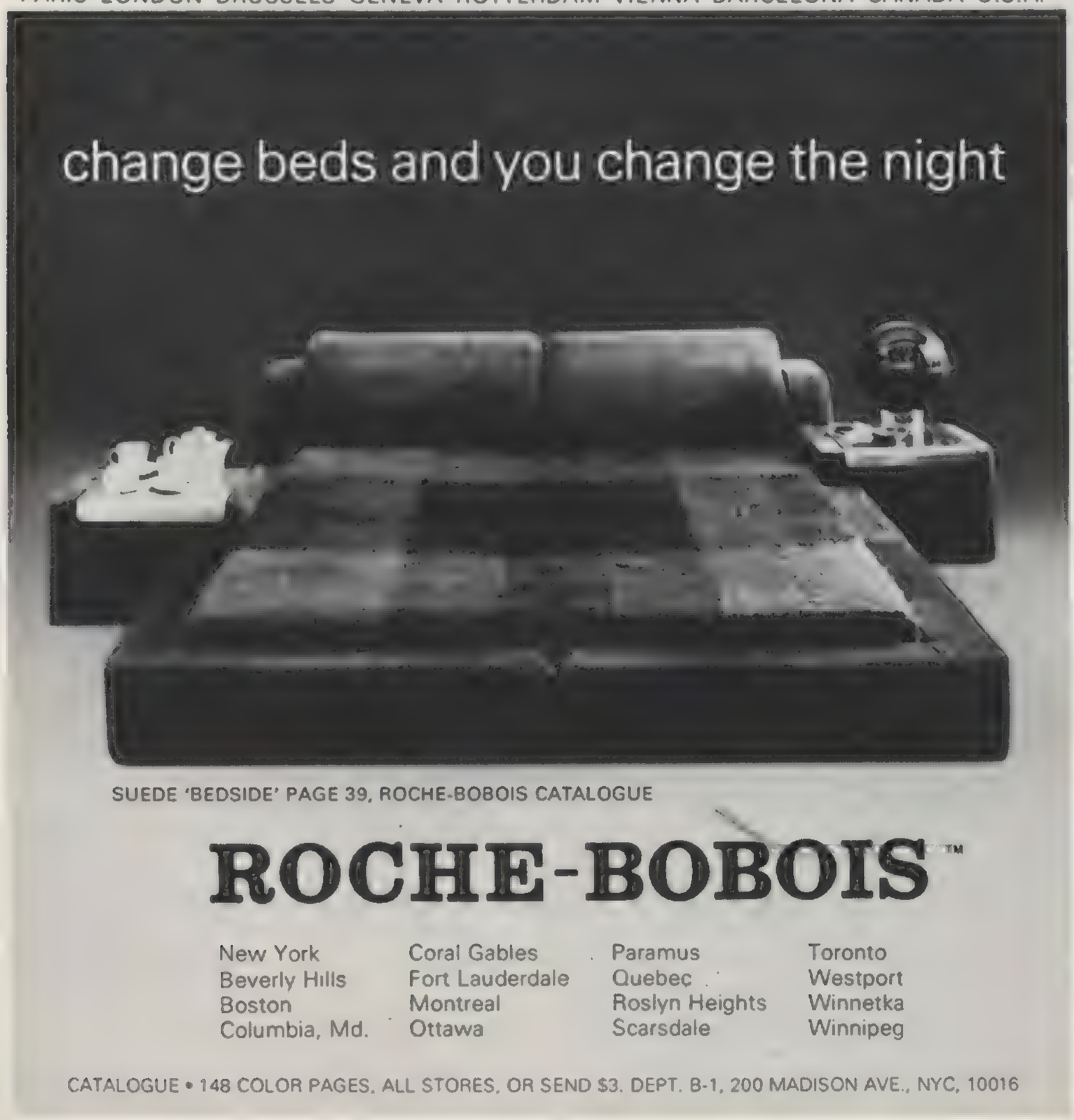
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You Write Us

Continued from page 96

without a doubt, the eyes of Paul McCartney.

Maya Kopell
Stanford, CA

Sour note on Sugar Dollies

I am in my late twenties and would like to comment on the short but, I feel, irresponsible article "Sugar Dollies and their Older Men"—(January). To blithely encourage young woman/older man relationships ignores and therefore denies the value, wisdom, and desirability of older women and their attractiveness to men of similar age.

Helene Watterton
Hampton, VA

When is too nude?

With each passing issue it is evident that there is increased nudity. Why change Vogue from a fine women's fashion magazine into a racy and tacky piece of garbage?

In this world of changing morals there are still many of us who feel that the human body should be private in nature and not a commodity as your models seem to think of themselves.

Judy Kral
Monterey, CA

The female body is an art in itself, and seeing all the sleek, slim bodies photographed artistically, I find myself wishing that I, too, could look like that. Now, I find that I have the ambition to start that all-imporant diet and begin exercising regularly—THANK YOU!

Susan J. Linse
Peabody, MA

I was surprised to find readers upset over the nudes in your November issue. It is too bad that these people can not distinguish art from pornography. Brassaï and Newton are great artists and masters in their field. . . .

Michelle Sayers
Wichita, KA

I for one, am not in the least offended by anything I've ever seen in Vogue, and think some of your spreads in the past couple of years to have been highly innovative, dramatic, and amusing. Please don't let us down by catering to more banal tastes!

J. F.
Oak Park, IL

When is a smile not a smile?

I've noticed a welcome change in the models as we approach 1977. They are smiling! There is nothing that complements fine clothes as much as a pretty smile.

A. Carile Neale
Newark, DE

I like your magazine very much, except for the fact that about 100 girl pictures therein, have no smiles and that is terrible. If please, you could put in that many more smiling faces on the girls, it would please me and no doubt many more men very much. . . .

H. M. Christian
Philadelphia, PA



Mannequins Adel Roostein

© 1977 Optyl Corporation



P.M. beauty, *above:* the comb as a jewel—in gold! —slipped into the hair at the brow. To wear with a pair of tropical-flower earrings . . . nothing at the neck. Vermeil comb by Celia Sebiri, about $70. At Bloomingdale's Cul-de-Sac. Earrings, Mary McFadden's of 18 kt. hammered gold dipped on brass. About $110 each. At Bonwit Teller.

If you're looking for a comb that holds...







Some of the most practical combs we've seen yet are the ones from Paris hairdresser Jean-Marc Maniatis, you can see one *above*. They're all metal, in matte or shiny gold, silver, bronze, or black, lots of sizes. The best part is that they really, really hold. There's no need to keep pulling them out and pushing them back in, no tucking in a clandestine hairpin here and there. According to Maniatis' way of thinking, a woman simply needs a good, simple haircut—any length—and a set of combs to pull it into a multitude of looks (three versions here). You wear his combs singly, in pairs, as ornaments, to hold back bangs, anchor a long twist of hair, or—great in summer—to sleek back a whole head of gel-gleamed hair. Small ($6), medium ($7), large ($8) sizes. At Saks Fifth Avenue.

Hair Now

Custom hair care down to a science

Since no two heads are exactly alike, there's no one product that's going to be right for everybody's hair. That's the premise the Biosthetics people started with, and from there they've come up with a line of shampoos, setting lotions, permanent waving and coloring treatments, and damaged hair repairers, all of which can be custom mixed for *your* hair by a trained Biosthetician. The emphasis is on health over artifice—and it works beautifully.

Where to find—write: Laboratoire Biosthetique, 25 West 43 St., N.Y.C., 10036.

How to put on face color

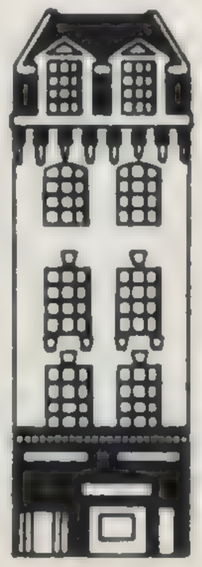
At Gerard Bollei Coiffures (35 W. 57th St., N.Y.C.), makeup artist Randy Mogg will do a new makeup for you. What's more: He'll put together a "palette portrait"—a sketch with all the makeup colorings he's used in their proper places, with how-to-apply instructions added. That way you can recreate his work at home.

For volume...

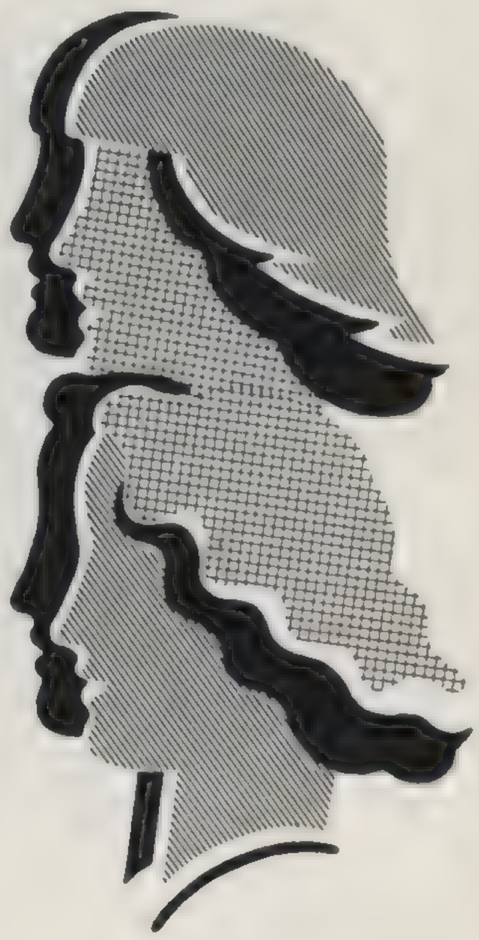
Love's new Hair Fattener—it goes on after a shampoo, plumps up thin hair —to give it body. 8 oz., $2.25.

For men only

Michel Kazan's opening a string of men's salons (the New York townhouse, *right*) in stores cross-country: Bonwit Teller, Filene's, and at the Ritz Carlton in Chicago. He's offering cuts, coloring, perms, conditioning, facials, and Kazan for Men products—all in a cozy, leathery setting.



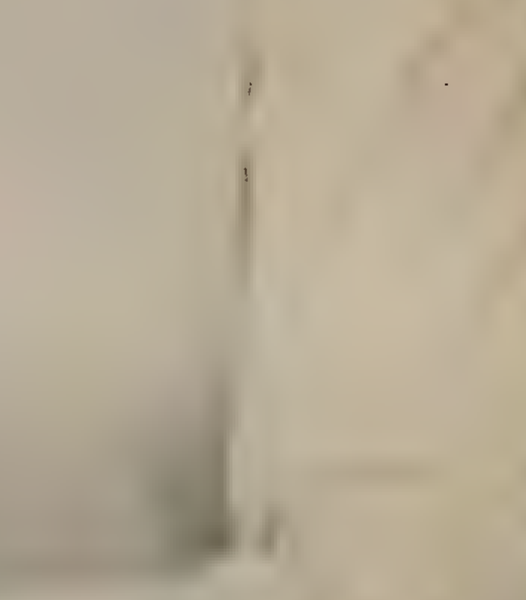
If you're sports-active...



John Atchison's work with our U.S. athletes in Montreal last summer qualifies him as a sort of Olympic-level hairdresser. He's a pro at designing cuts and care for hair that's outdoors and active all day, hair that belongs to people with little time or inclination to fuss. He's passing on his new cuts, coloring, and care to us non-Olympic-but-nevertheless-active types. Sketched *above*, his "Slope" cuts for wavy or straight hair. The hair falls naturally away from the face, tapers down to a longer nape. Good for short or medium length, requires almost no maintenance, bounces back even if you crush it under a close cap. His salon is at 44 W. 55th St., N.Y.C.

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Hair Now

the fantasy touches









The way to dress up hair for nighttime now? In a word —ornaments. Real flowers, silk flowers, great big gorgeous combs, a gleaming slice of free-form sculpture. Whatever it is, it has to be big, beautiful, unabashed —nothing small and ditsy. The softest, undone looking hairdo and the most romantic looking ornament you can find—that's the new charm at night. *Clockwise, from left:* a brass leaf earring worn as a barrette (Marieluisa Stern for Stigi Jewelry, $36 a pair, Bergdorf Goodman; Hudson's), a silk-and-gold-foil flower ($30, from Bergdorf Goodman), native dance-ceremony hair wraps and adornments our friend Christiaan discovered in Bali, and a scallop-edged comb, the way it was used by Cristophe of Carita. The hair, *close-up above,* Marc Pipino of Pipino-Buccheri Salon.

Find: the best wigs!

A young hairdresser named Nicholas at the Kenneth Salon in New York (19E. 54th St.) is devoted to creating pretty, practical hair pieces and wigs for women who won't just be sitting around quietly underneath them. "My pieces aren't just for when you're dressing up—they're for active sports." He especially likes braids and chignons for hot weather: a braid used as a hairband when you're golfing or playing tennis, a chignon to pin on slicked-back hair after a swim. He styles and colors the wigs himself, often mixing real and synthetic hair for naturalness and long hold. To create highlights, he'll hand-crochet lighter shades of hair into a wig. You'll need an appointment for a consultation. His prices start at $125.



Hair saver

Great post-shampoo pick-up for hair that's seen its share of coloring, blow-drying, electric-rollering: René Furterer Natural Revitalizer, *left,* puts the life and lights back in hair, ¾ oz. vial, $3.

Brunette Lib

While blondes have had all the fun with frosting, streaking, high-lighting, hair-painting, brown-haired women have had to be content with plain brown hair or a complete color change. Now comes Clairol Gentle Lights for dark hair—a kit that lets you add subtle red/brown or deep gold highlights. $4.50.


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are
enough

BOTTEGA VENETA

Between Us

By Lorraine Davis

Talk from, to, and about women

CHANGE YOURSELF IN A BIG WAY

Giant-stepping from one segment of your life to another can be eased by what our teachers called Rites of Passage—those ceremonies that relate our personal changes to the universal ones; but, lately, rites have been reduced and demystified until some are hardly noticeable. Now Roberta Arnett, an enterprising Seattle, Washington, woman who's studied English, been a social worker, traveled a lot, and loves archaeology and history of religion, has set up shop as a ceremonies designer and, for a fee of $30 hourly, will devise a rite for you that expresses your significant feelings in symbols, words, songs, dances, pantomimes, costumes—whatever's needed to carry you or your family into a new aspect of living.

Divorce ceremonies seem as important to Ms. Arnett as marriages, even if the event is limited to a throwing of the wedding rings into a nearest river; other events she's helped to celebrate include puberty, menopause, and retirement—along with marriages and funerals in which the participants can be fully involved because the rite is truly related to their lives.

Cosmic Androgyny Ceremony Design Service is the portmanteau name of Ms. Arnett's innovation; next, she hopes to work on ceremonies for large groups including some modern Rites of Spring.

WHAT'S YOUR MONEY DOING NOW?

Books about women and money are common as cookbooks nowadays and equally pertinent. Here, samplings from four of the present choices.

"Women don't value their own time enough, don't put a high enough price on it, and don't insist that others pay that price if they want the time. Every minute wasted, whether you waste it yourself or allow others to waste it, is an opportunity lost . . ."—Sylvia Auerbach, *A Woman's Book of Money* (Dolphin).

". . . a certain venturesome quality is necessary if you're going to make the most of the steadily increasing equality of opportunity in the business world. At some point or other you will have to take risks, trust your instincts."—Paula Nelson, *The Joy of Money* (Bantam).

"Warrants and options allow you to profit from stock price fluctuations at just a fraction of the cost of buying stocks, and commodity futures allow you to profit from price fluctuations of large quantities of commodities (such as wheat, sugar, or even foreign currencies) with only a small down payment . . . if you have savings to risk, and if risking money does not cause you great anxiety . . . then you may be interested in trying these speculations."—Betty Wuliger, *Dollars and ene* (Random House).

"White knights are practically extinct."—Dee Dee Ahern with Betsy Bliss, *The Economics of Being a Woman* (Macmillan).

KNOWLEDGE IS POWER

Whether you want to finish your Ph.D. program or just want to acquire some proficiency in needleless acupuncture, German calligraphy, submarine theory, clown therapy, the Sioux language, or saxophone repair, you should be able to find suitable instruction. Universities are offering more accessible classes, and a new kind of people-to-people education extends the possibilities.

In Chicago, a twenty-three-year-old Japanese-American woman, Diane R. Kinishi, heads a program called The Learning Exchange. The Exchange's catalogue lists more than 2500 subjects (including the ones above); but the range is limitless, since this listing and referral service matches up those who like to teach and those who want to learn without tying anyone into an academic straitjacket. Instruction takes place in homes and libraries, and over 93 percent of those who teach are not part of the education establishment but simply people with skills who can impart them to others.

At least eleven other communities have programs of this kind; if yours doesn't, why not start one?

WOMEN MAKE GOOD WINNERS

Women are good gamblers! Today, we are earning our own money, investing our own money (see book list, below left), and risking our own money—even at the roulette table or racetrack; and that's when calm female judgment wins out.

The risk-takers' newsmagazine, *Gambling Times*, has reported that women have proved successful gamblers because they are cool, orderly thinkers and have shown that they can handle power. The way to be a good gambler is to walk resolutely away from the table or track when you are ahead of the game—and this is where female prudence outshines male daring, according to psychologists. A man, overcome with emotion and greed, concerned with his external image, tends to stay on and to wind up losing his winnings. The woman—with different, internalized values—is on her way to the bank.

GETTING IN TOUCH WITH YOUR BODY

If you grew up in the Victorian notion that a woman's body was to be subdued or ignored (and Victorianism is still with us, in spite of the porn boom—in fact, latent Victorianism caused the porn boom), you might find one of the suddenly popular mind/body therapies, such as Bioenergetic Analysis, particularly interesting. "Every physical expression, every handshake or tone of voice, has a meaning," said Alice Kahn Ladas, Ed.D., who helped to found the Institute for Bioenergetic Analysis about twenty years ago. "These expressions, in becoming habitual, tell the story of your past experience. Any limitation in your body motion is both a result and a cause of emotional difficulty. Any restriction in breathing causes anxiety; and anxiety causes disturbance in breathing. To function fully as a female, you have to open your heart and your pelvis, and you have to be able to stand on your own feet."

In Bioenergetic therapy, special movements and body positions are combined with analytic work to help the patient to understand the relationship between her present physical state and her early experiences. As the physical blocks give way and the problems that caused them are understood, the ability to cope and to enjoy one's own body improves.

Strategies and tactics for the woman manager are studied at two-day seminars held by the University of Pennsylvania's Wharton School in four cities; San Francisco dates, March 14-15; Chicago, April 18-19.



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Atlanta, Lenox Square
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LILY OF FRANCE



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Food

By Arthur Gold and Robert Fizdale

Our duo-gourmets unlock their recipe file, tell you what they cook for friends, including a surprise Bacon/Lettuce/Tomato dinner. Pictures, more on G. & F., pages 248-250.

GOLD AND FIZDALE'S CAVIAR DINNER

Black Caviar on Pita Toast

Small pita loaves, the round flat hollow bread of the Middle East (2 or 3 pita "loaves" will be enough for a small tin of caviar)
Sweet butter, at room temperature

To make toast, cut each bread in half, then split open—separating tops from bottoms—and cut them into 10-12 pieces. As the pieces tend to curve somewhat, lightly butter the inside of the curve. Toast on an unbuttered baking sheet in a low (250°) oven for 20-30 minutes. Serve hot with ice-cold caviar.

As caviar should be handled as little as possible to avoid crushing the delicate roe, keep unopened tin or jar in refrigerator till serving time. Then simply open, set on a bed of crushed ice.

Spaghetti with Red Caviar

eight servings

½ pound butter
½ pound red caviar
4 tablespoons cream
2 pounds spaghetti
2 tablespoons olive oil
Salt and freshly ground pepper
Grated rind of 6 lemons
1 cup freshly chopped chives

The butter, caviar, and cream should be at room temperature; remove from refrigerator at least an hour before making spaghetti. About 20 minutes before cooking time, fill an 8- to 10-quart pot with hot water and bring to the boil. Stir in 4 tablespoons salt and the olive oil. Fill a large serving bowl with hot water to warm it.

Have the water at a rolling boil, add spaghetti gradually, bring water back to rolling boil, and cook, stirring frequently. Test often, drain as soon as spaghetti has reached the *al dente* stage—cooked but still a bit firm to the tooth.

While spaghetti is draining, pour hot water out of serving bowl and wipe. Put butter and cream at bottom of warmed bowl, add spaghetti, and put caviar, lemon rind, and chives on top. Season with a very small amount of salt and a very generous amount of pepper. Bring to the table, mix thoroughly so that all the butter is melted and the caviar is evenly distributed, and serve.

Beet and Endive Salad

six servings

6 heads endive
16-ounce can sliced beets, drained
6 tablespoons olive oil
2 tablespoons wine vinegar
Salt and freshly ground pepper
2 tablespoons chopped fresh chives or parsley
1 hard-boiled egg, finely chopped

Cut endive in lengthwise strips and keep cold. Marinate the beets for 30 minutes in a French dressing made by combining oil, vinegar, chives, salt, and pepper. Add endive and chopped egg; toss and serve.

Rose's Russian Cheese Pie

six to eight servings

8-ounce package Philadelphia cream cheese, at room temperature
¼ pound butter, at room temperature
1 cup plus 2 tablespoons flour
Salt
1 pound *dry* pot cheese (or farmer cheese)
2 eggs, lightly beaten
Sugar
¼ cup sultana raisins or currants, optional
½ teaspoon cinnamon, optional

(Continued on page 124)

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If your taste runs pure

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March Horoscope

By Maria Elise Crummere



▶ **Liza Minnelli** was born on March 12, 1946, with only her Sun (being) in Pisces; in her chart, seven planets at angles create "the Cardinal Cross." Complex results: a teen-age gamin image, involvement in mime and song, delight in acting out her impressions. Jupiter, the ringmaster of luck, cracks the whip of fortune, giving Liza the right—and protection—of sharing her gifts with the public; her Sun and Moon trining create Liza's wish to project her natural talents easily and with pleasure.

Aries

MARCH 21–APRIL 19

You have the planet of great beneficence, Venus, in your sign all month. If you deserve a vacation, take off. If there is something you have always wanted to do when you had the time, this is the month. You can attract a new friend or a love. Hold onto whatever you attain by the 19th; it is a secret happiness that can be cultivated into a permanent way of life.

Health: Strong
Money: Ideal
Love: Dreamy

Taurus

APRIL 20–MAY 20

Your ruler, beautiful Venus, is in the sign of beginnings, Aries: you can choose a new life by turning your efforts to new channels. Just be sure you can sustain interest until results are realized. On the 19th, a friend may suggest that you change your program, but refuse; stay with your present idea on the 29th. A loved one may distract you but must not cost you winning time.

Health: Glowing
Money: New
Love: Happiest

Gemini

MAY 21–JUNE 21

If you can't decide which course to pursue, it is because your ruler is in Pisces and you are dreaming. Fantasizing is over on the 18th, just in time for you to get with it. An old friend offers an opportunity that deserves consideration. On the 26th, an encounter with someone you could care for seems mysterious; by the 29th, the answer comes, your fantasy seems fulfilled. Stay realistic; the plan is financial.

Health: Too anxious
Money: Two sources
Love: New

Cancer

JUNE 22–JULY 22

You may be trying to complete a schedule of activities; it is important that you complete your plans as much as possible during the first half of the month. You may be expected to give attention to social events that consume time and are not good for you, but keep your image neutral. The 27th–30th requires tact: turn to those who are dear to you (or a short trip) to prevent frustration and keep you from offending those in power.

Health: Apprehensive
Money: Organize
Love: Moody

Leo

JULY 23–AUGUST 22

With your ruler, the Sun, in Pisces and Saturn in Leo, you are depressed. The redeemer is social Venus, stimulating your social and love lives. If you can break away from the fun, a business deal can be manipulated on the 21st–26th. A determined friend, combined with your strong will, brings about a victory on the last day of the month.

Health: Undecided
Money: Speculative
Love: Later

Virgo

AUGUST 23–SEPTEMBER 22

It's unusual for you to wish to take time off—is it to stress a new image? A new social launching requires your presence the first week. The 8th and 9th are splendid days to sign agreements or to respond to important messages; but finish by the 11th, or gains could be lost. Coast until the new moon on the 19th; then start a spring drive by agreeing on paper—on the 23rd—to secure an idea. The 26th confirms your judgment. Carry out a splendid assignment on the 29th, and be good to yourself.

Health: Relax
Money: Don't gamble
Love: Certain

Libra

SEPTEMBER 23–OCTOBER 23

You may be required to handle two distinctly different propositions simultaneously. A business partner insists that you complete an assignment involving all of your energy until the 19th; on the other hand, a social situation needs your vigilance throughout the month or your efforts will go unrewarded. Give attention to the pleasant task and pursue it to a happy ending; for, with Venus in your marriage house, an alliance results, showing the game was worth the chase.

Health: Rest
Money: Choices
Love: Competitive

(Continued on page 122)

My fantasy...
to live always
in a whirl of
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of Karl Lagerfeld...
along with
the pretty
compliment
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DO YOU REALLY LOOK AS YOUNG AS YOU THINK?

True, you're a very involved-with-life person. You try to play a few sets of tennis every week, both to keep in shape and for the fun of making new friends at the courts. You wouldn't miss the evening



news because you feel more interesting when you're well-informed. Sometimes, to keep yourself open to new experiences, you go to movies you don't expect to like. Since you're involved in so many things, you feel vibrant and young. And you assume you look that way.

● So it can come as something of a surprise when your mirror catches you unaware one morning and you realize you don't really look as young as you thought. That's the very moment for you to discover the secret of a mysterious beauty fluid that can help you look younger. The beautiful secret, shared by women in many different parts of the world, is known in the United States as Oil of Olay beauty lotion.

● Oil of Olay penetrates your skin remarkably quickly. Pure moisture, tropical oil and precious emollients work to help you look younger by easing dryness . . . that dryness that can so easily make you look older than you like. Older than you thought.

Within moments after smoothing on Oil of Olay, you'll notice your skin grow softer and smoother. You'll be able to see a renewed lustre and radiance. And little wrinkle lines (which are accented by dryness) can show less starting the very first day. You'll be able to notice the difference. And the change will be apparent to other people. Do you suppose they'll comment?

Oil of Olay, in its mysterious way, is a partner with nature in helping maintain your skin's moisture balance to let your complexion become softer, smoother, younger looking.

● When would you like to apply Oil of Olay? If you're like most dedicated users, you'll choose to gentle on the beauty fluid at least twice each day. At bedtime, to pamper your skin into quiet nocturnal hours. Again in the morning, either before you do your face (Oil of Olay doesn't leave a greasy afterfeel so it's marvelous under makeup) or alone to provide your skin with a beautifully moist climate. Some women who like a dewy, naturally glowy look use Oil of Olay instead of makeup.

● Any time your skin feels dry is a good time for Oil of Olay. Smooth it on after coming in from drying wind or sun. Or when you've been exposed to excessive central heating or humidity-lowering air conditioning. Your skin will tell you when.

Do you really look as young as you think? That's a question that shouldn't be unpleasant to answer now you know that Oil of Olay can help.

Beauty Secrets

An active person like you should have Oil of Olay with you all the time. Tuck a small bottle in your purse. Keep some with your tennis gear to use after playing. And be prepared to share the secret of Oil of Olay. It's very likely someone will ask you what you're using to help you look so glowing.

●

A few aches and pains after a thorough workout? A muscle-relaxing soak in a hot tub is probably a good idea. That's an ideal time to lean back and re-read one of those improve-your-sport books (maybe you'll discover something you've been doing wrong!). It's also a perfect time for an additional application of Oil of Olay® on your face and throat. And if you really want to feel self-indulgent, sleek the beauty fluid over your entire body when you step from your bath.

(Advertisement)

Horoscope

Continued

Scorpio

OCTOBER 24–NOVEMBER 21

You are bombarded from three sources; others wish you to join up with their schemes. Two ideas are vague, but one does have merit. A worthwhile plan should reach you by the 12th; finish anything new by the 16th. The 11th is a silly day. After the 19th, a friend needs your kindness. You may hesitate, but there is a joy in a gesture that ends in a lovely surprise. The 31st is filled with messages of promise.

Health: Splendid
Money: Pursue
Love: Competitive

Sagittarius

NOVEMBER 22–DECEMBER 21

The Sun and Mercury set you up for opposing factors; someone who disagrees with you and a friend could be lost if you insist on your philosophy. Let it go! Venus sets your popularity at a new high all month. Gather reliable associates to bolster a prosperous period en route after the 19th. The situation improves when promises on the 23rd–26th consolidate quickly into contracts. A burst of satisfactions (at least four) comes the last day of the month.

Health: Optimistic
Money: Gamble
Love: Illusive

Capricorn

DECEMBER 22–JANUARY 19

Conserve your energy: Mars in Aquarius, your money house, is pressuring you; Venus is pushing you to make a name. Favorable publicity is yours, without stress; give yourself a cruise or a holiday. Seek new fun ideas, diversify. Do lovely things for yourself on the 8th; on the 15th, three events give you the leads that will keep you happily busy for the rest of the month.

Health: Steady
Money: Secure
Love: Renew an old flame

Aquarius

JANUARY 20–FEBRUARY 18

This is an extremely busy time; Mars, the planet of action in your sign until the 19th, keeps you moving as financial benefits flourish through new ventures. Make friendship the key word. You attract love interests on the 12th–19th, but keep it light, as these aren't meant to last. After the 19th, stay with the possibilities this active period has brought. Don't be swamped by time-wasting social events.

Health: Better
Money: Change
Love: Resist

Pisces

FEBRUARY 19–MARCH 20

Mercury, in your sign until the 19th, brings so many suggestions that you are unable to sort them out. Consider every possibility on the 6th–10th—particularly on the 8th. A polite "no" on the 11th is best. After the 19th, Mars enters your sign; expect to work on the 25th–28th to get what you want with someone you care about. Be as forceful as you can.

Health: Edgy
Money: Regular
Love: Same



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v

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Food

Continued from page 118

Pastry: With an electric mixer at low speed or with a fork, cream together half the cream cheese (saving the other half for the filling) and the butter till very smooth. Add the flour, 2 or 3 tablespoons at a time, and ¼ teaspoon salt till just combined. Knead the mixture just till it holds together. Wrap in waxed paper and chill in refrigerator 3-4 hours or overnight, or in freezer 30 minutes.
Filling: Cream together remaining cream cheese and pot cheese till well mixed. Stir eggs into mixture. Add ¼ teaspoon salt and about 4-6 tablespoons sugar, more or less to taste. If you like, stir in raisins or currants.
Pie: Let dough rest at room temperature for 20-30 minutes, just till easy to handle; roll out on a lightly floured board to ⅛-inch thickness. Line an 8- or 9-inch pie plate with dough and pour in the filling. Overhanging edges of dough can be trimmed or folded back over filling in an irregular shape. Bake at 350° for 30-45 minutes or till pastry is golden brown. Sprinkle with cinnamon if you like and serve at room temperature. Optional but delicious and very Russian: Pass separately a bowl of strawberry or cherry jam (preferably homemade) and a bowl of equal parts of sour cream and whipped sweet cream mixed together with a bit of sugar.

GOLD AND FIZDALE'S BACON, LETTUCE, AND TOMATO DINNER

Roast Canadian Bacon with Cumberland Sauce

six servings

1½ pounds Canadian bacon, in one piece
½ cup brown sugar
½ teaspoon dry mustard
1 tablespoon vinegar (or a bit more)

Wipe bacon with a damp paper towel. Place in an uncovered oven pan, fat side up. Mix sugar, mustard, and vinegar together to form a paste, adding vinegar if needed. Spread over bacon. Bake at 350° for 1½ hours. Serve hot with Cumberland Sauce.

Cumberland Sauce

about 1 cup

2 tablespoons brown sugar
½ teaspoon dry mustard
½ teaspoon powdered ginger
Pinch each cayenne pepper, salt, and ground cloves
¾ cup port wine
⅓ cup currants or seedless raisins
1 tablespoon cornstarch
2 tablespoons currant jelly
1 teaspoon each grated orange and lemon rind
2 tablespoons orange juice
1 tablespoon lemon juice

Place sugar, mustard, ginger, pepper, salt, cloves, wine, and currants in a saucepan; simmer together 7-8 minutes, stirring so that sugar and dry spices dissolve. Dissolve the cornstarch in 1 tablespoon cold water. Stir into sauce; simmer 2 minutes, stirring a few times. Add remaining ingredients; simmer, stirring till jelly is dissolved. Serve hot with roast Canadian bacon.

Braised Lettuce

six servings

6 heads Boston lettuce, about 6 inches in diameter (do *not* use iceberg lettuce)
Salt and pepper
6 thick slices bacon
1 small square bacon rind
½ cup sliced leeks (or onions)
½ cup sliced carrots
¼ pound butter
1 bunch parsley
1 bay leaf
⅓ cup dry white wine
2 cups beef stock or jellied beef consommé or chicken consommé, at room temperature

Trim stems of lettuce, discard any wilted outer leaves, wash. In a large pot, bring to a boil 7-8 quarts water, add 4 tablespoons salt. Put in 3 heads of the lettuce, bring back to a boil, reduce heat, and boil slowly for 8 minutes. Remove and cool in a large pot of cold water while you repeat the process with the remaining 3 lettuces. Cool them in the cold water, too. Squeeze each lettuce to get rid of as much water as possible. Slice the lettuces in half lengthwise. Season with salt and pepper; fold in half to form plump triangles.

Simmer bacon and rind in boiling water for 10 minutes. Drain, rinse, and pat dry with paper towels.

In a 12-inch casserole with a cover, sauté leeks and carrots, uncovered, in about 4 tablespoons of the butter over low heat till tender but not brown. Season lightly with salt and pepper. Push vegetables to sides of casserole. Lay in the lettuce triangles close together. Spread some of the leeks and carrots over the lettuces and lay on top the bacon slices and rind, a few sprigs parsley (reserving some), and bay leaf. Pour in the wine and just enough consommé to cover. Bring to a simmer on top of the stove, then cover and simmer in a 350° oven for about an hour or till cores of lettuces are soft.

Remove lettuces, draining excess liquid back into casserole; remove vegetables and bacon slices with a slotted spoon. Reduce liquid in casserole over high heat to a syrupy ½ cup, swirl in 2-3 tablespoons butter. Arrange lettuces on a warm plate around Canadian bacon. Pour syrup over lettuce; top with bacon, leek and carrot slices; sprinkle with 3 tablespoons finely chopped parsley; serve.

Baked Tomatoes

six servings

6 large firm ripe tomatoes (or 12 small ones)
Salt and freshly ground pepper
¾ cup bread crumbs
3 anchovies, finely chopped
3 tablespoons finely chopped parsley
1 green pepper, trimmed, seeded, and finely chopped
3-4 tablespoons oil

(Continued on page 127)



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Food *Continued from page 124*

Cut tomatoes in half horizontally (if using small tomatoes, cut off and discard a slice from the top). Season lightly with salt and pepper.

Mix together all remaining ingredients except oil. Place tomatoes cut side up in a lightly oiled shallow baking dish. Spoon some of the mixture on each surface, dribble a bit of oil over each, and bake at 350° for 15-20 minutes or till tomatoes are tender but firm and tops are lightly browned. Serve arranged alternately with braised lettuce around a roast Canadian bacon. (The tomatoes can be prepared in advance and baked along with the bacon during its last 20 minutes of cooking.)

Excellent also as an accompaniment to broiled lamb chops.

The B-L-T menu can be transformed into an all-American banquet by serving sardines in lemon shells with drinks, squash soup in squash tureens after the chowder pie, adding a sweet-potato casserole, and, for an easy dessert, cream-cheese hearts with guava shells.

Sardines in Lemon Shells

six servings

6 large lemons
2 cans sardines
1 hard-boiled egg, finely chopped
2-3 tablespoons mayonnaise
(more to taste)
1-inch ribbon anchovy paste
(or 1 or 2 anchovies, finely chopped)
Splash of vodka (optional)
Salt and freshly ground pepper
2 tablespoons finely chopped fresh
or frozen chives
2 tablespoons finely chopped fresh
parsley

Cut a third off the top of each lemon. Squeeze and strain juice from lemon tops; reserve. With a curled grapefruit knife, cut out most of the pulp from lemon "shells." Discard pulp or reserve for another use. Drain off most of oil from sardine cans and put sardines with remaining oil into a mixing bowl. Mash together with egg till well mixed. Stir mayonnaise and anchovy paste together and mix into sardine-egg mixture. Stir in vodka if you like. Season to taste, using little or no salt (since the anchovy paste is salty) and a generous amount of pepper. Stir in lemon juice to taste. Mix in chives.

Cut a thin slice from bottom of each lemon so that it will stand upright. Heap sardine mixture into lemon shells, garnish with chopped parsley.

Keep in refrigerator till ready to serve. Eat sardine mixture with a fork from lemon shells.

If you like lemony things (we do), a bit of lemon pulp can be finely chopped and added to the sardine mixture along with chives.

Seafood Chowder Pie

six servings

Pie Crust:
2 cups flour
½ teaspoon salt

(Continued on page 128)



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Food

Continued from page 127

Pinch sugar
¼ pound cold butter, cut into 8 slices
3 tablespoons cold Crisco or other vegetable shortening
4-5 tablespoons ice water

Filling:
1 stalk celery (an inner, tender stalk), diced
4 tablespoons butter
3 tablespoons chopped scallions, shallots, or onions
½ cup peeled and diced freshly cooked shrimp
⅔ cup cooked fresh crab meat, carefully picked over, then coarsely chopped
3 tablespoons dry white wine or Pernod
2 thick slices bacon, fried till crisp, drained, and broken into bits
1 medium-small potato, boiled, peeled, and diced
3 eggs
1 cup heavy cream
1 tablespoon tomato paste
½ teaspoon salt
½ teaspoon freshly ground pepper
⅓ cup grated imported Swiss or Parmesan cheese or a combination of both

The day before you plan to serve the chowder pie (or at least a few hours in advance), make the pie crust. Combine all the pie-crust ingredients *except the water* in a large bowl, using a pastry cutter or your fingers till it has the texture of coarse meal. Add most of the water, mix the dough with your hands till it holds together. Sprinkle on more ice water only if necessary for the dough to stick together. Gather into a ball, roll very lightly in flour, wrap in aluminum foil, and chill in refrigerator 2-3 hours or overnight. If in a hurry, 1 hour in the freezer will do.

Roll out dough to an ⅛-inch thickness, line a 9- or 10-inch pie plate with it. Cover dough with aluminum foil, pressing foil against sides and bottom; fill pie mold with rice or beans to help dough hold its shape while baking. Bake pie crust at 400° for 8-9 minutes. Remove rice or beans and foil, prick bottom of pie crust with a fork in several places to prevent it from "bubbling," and return to oven for 2-3 minutes or just till it begins to shrink from sides of pan. Let cool while you prepare filling.

Filling: Sauté celery in butter for 3-4 minutes; add scallions and sauté another 2-3 minutes till tender but not brown. Add shrimp and crab meat and cook, stirring for another minute or two. Season with salt and pepper, add wine, raise heat till wine begins to bubble. Remove from heat and let cool. In a large bowl, beat together all remaining ingredients except cheese. Mix in seafood mixture, taste and correct seasoning.

Pour into half-baked pie crust, sprinkle cheese on top, dot with bits of butter, and bake at 400° for about 30 minutes or till well browned. Delicious hot or at room temperature. Can be decorated with cooked shrimp or crab legs.

(Continued on page 130)

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Nadia Gardner's Sweet-Potato Rum Casserole

six servings

6 sweet potatoes
(about 2 pounds)
4 tablespoons butter
Juice and grated rind of 1 orange
Salt and freshly ground pepper
½ teaspoon each nutmeg and ground ginger
½ cup rum
½ to 1 cup shelled pecan halves
2-3 tablespoons brown sugar

Boil sweet potatoes in their skins 20-25 minutes till soft. When cool enough to handle, peel and mash with 2 tablespoons of the butter and the orange juice and rind. (To get the juice and rind of an orange: grate rind first, then cut orange in half, and squeeze.) Season to taste with salt, pepper, nutmeg, and ginger.

Butter a shallow baking dish with remaining butter; spread sweet-potato mixture evenly in dish. With your finger, make holes in mashed sweet potatoes. Fill holes with rum. Smooth top to cover holes. Cover completely with pecan halves, starting at outside and working toward center (or make a border of pecan halves and a decorative pattern in the center). Sprinkle with brown sugar and bake at 350° till bubbling hot, about 20 minutes. Excellent with a simply roasted turkey, chicken, pork, or Canadian bacon.

(Continued on page 133)

Food

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Squash Soup in Squash Tureens

six servings

6 butternut squashes, about 6-8 inches in diameter (or 6 small pumpkins, same size)
3 cups milk
A good pinch saffron
Salt and freshly ground pepper
Brown sugar (about 2 tablespoons)
Pinch of cinnamon

Bake squashes whole at 350° till tender enough to cut into, about 30-40 minutes. With a strong sharp knife, cut a circular "lid" from top of each squash; reserve. Cut the thinnest possible slice from bottom of each squash if necessary to make it stand upright. Scoop out and discard seeds and stringy fibers. Scoop out most of the pulp from squashes, leaving a half-inch shell; do not pierce skins. Cut pulp into small cubes; measure 3 cups pulp, reserve rest for another use. Boil pulp in lightly salted water till tender.

Scald milk, remove from heat, and steep saffron in it for 2-3 minutes. Mix milk and squash together, puree in a blender, and season with salt, pepper, brown sugar, and cinnamon. Bring mixture to the boil, ladle it into squash shells, replace lids, and serve. Can be kept warm in a low oven till serving time. An amusing, eye-pleasing presentation very popular in Europe.



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 Continued from page 130

Mica's Cream-Cheese Heart with Guava Shells

six servings

8-ounce package Philadelphia cream cheese
1 cup sour cream
1 tablespoon sugar (or a bit more to taste)
1 teaspoon vanilla
15½-ounce can Le Gant's guava shells, drained

With an electric mixer or a hand beater, mix cream cheese and sour cream till very smooth. Add sugar and vanilla and beat till blended in. Line heart-shaped *coeur à la crème* with cheesecloth wrung out in cold water. Fill with cream-cheese mixture, smoothing down with a knife. Let drain over a plate for 3-4 hours or overnight. Unmold onto a serving platter (or onto individual dishes if you are using small molds) and garnish with guava shells that have been chilled for an hour.

For a simpler but less decorative presentation, omit the draining procedure and serve the cream-cheese mixture in a glass bowl with the drained guava shells arranged decoratively on top. The entire preparation time will be 10 minutes, but chill the can of guava shells for an hour or so before using.

The Gold 'n' Fizz Pecan Pie

six servings

Pastry:
1 cup flour
⅓ teaspoon salt
⅓ cup butter
⅓ cup lard
⅓ cup Italian macaroon crumbs (Amaretti di Saronna), optional

Filling:
2 eggs
½ cup brown sugar
½ teaspoon salt
4 teaspoons melted butter
1 cup light corn syrup
1 teaspoon vanilla
1 teaspoon bourbon, optional
Grated rind of ½ orange
1½ cups pecan halves

Sift flour and salt together into a mixing bowl. Cut in butter and lard with a pastry cutter, 2 forks, or your fingers till it has the consistency of coarse meal. Add ice water gradually, using only enough to hold dough together. Shape into a ball, wrap in waxed paper, and chill in refrigerator 3 hours or overnight; or chill in freezer for 30 minutes.

When ready to bake pie, preheat oven to 375°. Roll out dough to ⅛-inch thickness on a lightly floured board and use it to line a 9-inch pie plate. Sprinkle with macaroon crumbs and chill while preparing filling.

Beat eggs lightly with a fork, then beat in all other ingredients except pecans. Coarsely chop 1 cup of the pecans and stir into filling mixture. Pour into pastry and decorate with remaining pecan halves. Bake about 45 minutes or till lightly browned. If pecans begin to burn, cover loosely with a sheet of aluminum foil. Then serve at room temperature. Optional: pass unsweetened whipped cream.



Praline Ice-Box Cake

sixteen servings

Praline:
2 cups blanched almonds
2 cups hard butterscotch candy, such as Callard and Bowser's (chewy candy will not grate in the blender)

Icing:
2 ounces bitter baking chocolate
¼ pound sweet butter
2½ cups confectioner's sugar
1 egg yolk
2 tablespoons dry cocoa
2-4 tablespoons coffee essence, made by dissolving 2-4 tablespoons instant coffee in 1-2 tablespoons boiling water
2-4 tablespoons kirsch

Filling:
3 cups heavy cream
½ pound sweet butter
2 cups confectioner's sugar
8 egg yolks
Kirsch, about 2 tablespoons, more to taste
2 teaspoons vanilla
1 tablespoon powdered instant coffee or Sanka (but *not* freeze-dried) or if unavailable 2 tablespoons coffee essence, made by dissolving 2 tablespoons instant coffee in 1 tablespoon boiling water

Kirsch
¼ cup apricot, peach, or cherry jam
4 boxes ladyfingers (48 ladyfingers)

Cake can be made a day in advance. Both the praline mixture and the icing can be made days or weeks in advance and stored in the freezer. Bring to room temperature before using.

Praline: Grate almonds, 1 cup at a time, in a blender (or food processor using knife blade), not too fine, must not turn into a paste. Leaving 1 cup grated nuts in the blender, add 1 cup of the butterscotch candy; blend till grated and combined with nuts. (The dryness of the nuts will prevent the candy from sticking.) It will make a terrible racket, but don't be alarmed. Empty mixture into a container and repeat the process with remaining nuts and candy.

Icing: Melt chocolate in top of double boiler, let cool. Cream butter and sugar together with an electric mixer till very smooth. (If sugar is lumpy, pass it through a fine strainer before adding it to butter.) Add egg yolk and cocoa, beating till well blended. Then beat in chocolate till well blended. Add gradually the coffee essence and kirsch. (If made in advance, bring to room temperature before using. Add a little more kirsch if needed to bring it to spreadable consistency.)

(Continued on page 134)

Food

Continued from page 133

Filling: Beat together the butter and sugar till very smooth. Beat in egg yolks, one at a time. When well blended, gradually add kirsch, vanilla, and coffee powder or essence, beating till all is well absorbed. In a separate bowl, whip 2 cups of the cream till stiff, reserving 1 cup to be whipped for decoration. Fold the whipped cream into the kirsch mixture. Taste and add more kirsch if desired.

To assemble ice-box cake: Line a spring-form cake mold 3 inches deep and 9 or 10 inches across with aluminum foil or plastic wrap, pressing well against sides and bottom and allowing enough foil to hang over the sides to be able to fold back to cover cake.

In a shallow platter or large dish, pour equal amounts of kirsch and water, about 2 tablespoons of each at a time. Separate tops from bottoms of ladyfingers, trying to keep the strips of 6 ladyfingers together so that you have a strip of 6 connected tops and 6 connected bottoms. Dip 1 strip at a time into the kirsch-water mixture, flat side down for just a few seconds so that it becomes moist but does not disintegrate. Press ladyfingers against side of mold, flat sides out, to line sides completely. (If they stick out above top of mold, they can be trimmed with scissors later.) Adding more kirsch and water to your platter as needed, repeat process, dipping ladyfingers in mixture and lining bottom of mold, flat side down. Any gaps should be filled in with broken bits of moistened ladyfingers; sides and bottom of mold must be completely lined.

Put in half the egg-butter-cream filling, spreading it evenly. Sprinkle with half the praline mixture. Dot with half the jam. Then repeat the process, a layer of moistened ladyfingers, a layer of remaining filling, sprinkled with remaining praline and dotted with remaining jam.

Press a final layer of moistened ladyfingers, this time flat sides up. Fill in any gaps. Trim vertical ladyfingers along the sides of cake with scissors if necessary so that top is even. Fold overhanging foil back to cover top completely. Use more foil if you need it. Set in refrigerator for 4 hours or overnight.

Restore icing to room temperature. Remove cake from refrigerator, loosen sides of spring mold, and "peel" back foil from top of cake. Invert cake onto a round cake plate at least 2 inches larger than the cake all the way 'round. Whip remaining 1 cup cream till stiff, spread evenly on top and sides of cake, using a spatula to make it as smooth as possible. (Cake can now be decorated with icing or stored again in refrigerator and iced a few hours before serving time.)

Decorate cake with icing in any way you wish. With a decorating bag or tube and a few metal tips, you can write appropriate loving messages or simply make rosettes and ribbons of chocolate icing. Cake should be returned to refrigerator for icing to harden, but then it should be removed to a cool but not cold place for about 2 hours before serving. Prepare yourself for cheers and applause! ▽

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Lady Jane, Savannah
Rich's, Atlanta
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Bergner's, Peoria
Carson Pirie Scott & Co., Chicago
Carson Pirie Scott & Co., Kankakee
Chas. V Weise, Rockford
Chips Casuals, Glenview
Emily Jacobi Winnetka
Frankly Feminine, Barrington
Jacqueline Shop, Oswego
Jennies Town & Country, Chicago
Madigan's, Winston Park
Moheiser's, Park Ridge
Schwartz Corset, Chicago • Highland Park • Skokie
Undercover Boutique, Schamburg • Wilmette

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Boston Store, Ft. Dodge
Chrischilles Store Algona
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Green's, Okoboji
Hope's Fashion Farm, Cherokee
Lundbergs, Inc., Mason City
Park Fashions, Charles City
Roberts Clothes of Charm, Charles City • Mason City
Roshek's, Dubuque
The Barn, Waterloo
The Woman's Shop, Spencer • Storm Lake

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C H. Parsons, Ashland
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Pushins, Bowling Green
Stewarts, Louisville
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J L. Hudson Co., Detroit
Jacobson's, Michigan
Perina's, Iron Mountain
RB Shop, Royal Oak

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Butters Style Center, Willmar
Chateau Fashions, Windom
Dahl House Northfield
Dayton's, All Stores
Donaldson's, All Stores
Elaine's, Thief River Falls
Fandel's, St Cloud
Fashion Garden, Hastings
Field-Schlick, All Stores
Frances Shoppe, Brainerd
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Denmarks, Steubenville
Greggs, Lima
Halle Bros., Cleveland
Higbee's, Cleveland
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Shillitos, Cincinnati
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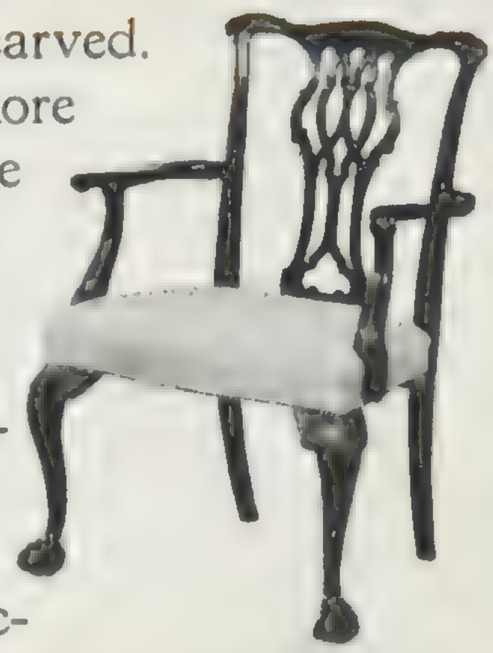


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Do you feel a little neurotic? Here's what it means

■ **By A.G. McCormick, Ph.D., and Sharon Carter**

In our psychotherapy-conscious age, "neurotic" is a vastly overused word—applied to almost any behavior that isn't predictable, socially approved, sunny-side up. Yet relatively few people know exactly what "neurotic" really means and just what "neurotic" behavior actually is. It can be as simple as the words of a song that get stuck in your mind and resist being dislodged, or as complex as multiple personality. Everyone shows neurotic behavior at some time—it's part of the human condition. Yet relatively few neurotics are so neurotic as to be unable to function in life.

The general public has a tendency to see neurosis as a sort of budding psychosis—an emotional disorder in the fledging state that, if unchecked, will eventually lead to raving lunacy. This is almost never true; the percentage of neurotics who do become psychotic is small. The psychotic disorders —schizophrenia, paranoia, etc.—are classified as psychoses because (with very few exceptions) the people who have them hallucinate and are victims of illusions and delusions.

The neurotic's *reactions* may seem a little strange and incomprehensible to the people around him, but his view of the world is basically an organized and logical one.

Strange as these reactions are, and no matter what type of neurosis he has, he is doing what he is doing in an attempt to control anxiety.

For anxiety—an uneasy view of himself as inadequate, guilty, responsible for bad things, and of the world as a threatening place—is the common core of all neurosis.

Freud saw neurosis as being caused by a clinker in the emotional works, a "ghost in the machine," implying that if you were neurotic, it meant that there was something wrong with you. More recently psychologists have begun to feel that neurosis is a learned thing or, in the case of young housewives with children, a situational problem, or a combination of the two. With this point of view has come a more positive, active method of dealing with neurosis, and helping the neurotic deal with it himself.

The roots of most neuroses seem to begin in childhood, and the child of anxious, neurotic parents has about four times as much chance of becoming neurotic himself as someone who did not grow up in a similar environment. A great many neurotics are the children of parents who used "love" as a conditional reward for when the child lived up to parental needs and expectations. When he "failed," love was withdrawn. This is made even harder to handle because parents so often deny that it exists—saying one thing and doing another, sending out conflicting signals which can totally confuse a child, making him doubt his own senses as well as his place within the situation.

Any neurosis that has its beginning in childhood tends to be reinforced with time and becomes more difficult to treat in an adult. But any situation, at any time, that causes drawn-out uncertain anxiety, or nebulous threat and insecurity, and that has no easy solution, no clear-cut "enemies" or well-defined lines of battle or even of attack, and no escapes, can lead to a neurotic reaction, and neurosis.

Most neurotics realize that they have problems, that something is going wrong, and that they need to change. They may even have a fairly clear idea of what is the matter and the changes that they need to make. Yet few are able to change without help. They cling to their unhappy and self-defeating behavior. This is the "neurotic paradox."

There are eight basic types of specific neurotic patterns.

With anxiety as the core of all neuroses, it is hardly surprising that *anxiety neurosis* is the most common type, accounting for 30 to 40 percent of all neurotic disorders. The anxiety neurotic lives in a state of chronic apprehensiveness, possibly with occassional attacks of acute anxiety which amount to an almost "panic state." The anxiety neurotic finds it hard to concentrate; may have sleep disturbances and either hardly eats at all or eats continually,

(Continued on page 140)

Anxiety—an uneasy view of yourself as inadequate, guilty, responsible for bad things—is the common core of all neurosis



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"Spectacular: hysterical neuroses"

Continued from page 139

even though not hungry. He tends to be extremely sensitive to other people, taking even neutral comments as criticism. He may swing like a pendulum between alternatives, finding it difficult to make even minor decisions. He frequently feels depressed.

The *phobias* are neuroses in which there is a persistent fear of some object or situation that either is not dangerous, or is far, far less dangerous than it is considered to be. Phobias can be simple, or complex. A man may develop a fear of water because, when he was a child, his older brother held his head under water. Or he may be afraid of water because, when he has been swimming with his wife, or his children, he has developed a strong and terrifying urge to drown them.

From a Freudian viewpoint, all phobias represent a displacement of anxiety, with the phobic object having little to do with the real fear. Later thought has been that this is true sometimes, but that it by no means accounts for all phobias.

The song that gets stuck in your mind is a form of *obsession-compulsion,* in which the person seems unable to stop himself from thinking about things he doesn't want to think about, or doing things he doesn't want to do. (Although the terms are sometimes used interchangably, "obsession" is actually the thought, "compulsion" is the action.) These are frequently very frightening to the individual, who may feel he is "going insane" or "is not fit to live for thinking—or doing—such terrible things."

Obsessive thoughts and compulsive actions may be a barrier put up to keep out more unpleasant thoughts or threatening situations. They may, like Lady Macbeth's handwashing, be an attempt to rid oneself of guilt or evil. Or they may be a method of assuring order in an unpredictable—therefore threatening—world.

The feeling of purposelessness, alienation, depersonalization—"Who am I? Why am I here? I have to find myself!"—the loss of meaning, the sense of being a number on a government list somewhere and a faceless cog in an impersonal machine have been given the term *"existential neurosis."*

Everyone knows what a hypochondriac is—someone so preoccupied with his own aches and pains that the rest of the world slips by unnoticed. Like other neurotic behavior, *hypochondria* is a way of avoiding situations and responsibilities that produce anxiety; a way of getting "off the hook" of being a responsible adult. Hypochondria may have its beginnings in childhood, when a youngster gets out of a test at school or something else unpleasant by becoming "sick." Or it may begin in adult life, as an escape from a life of inter-personal-relationships that have become unpleasant. Very often hypochondria is fed by someone close to the neurotic—over-concerned parents of a child, a husband who assuages his own guilt feelings about treatment of his wife by supporting her endless complaints of illness and pain.

About 20 to 30 percent of all neurotics fit into the *depressive neurosis* category, in which there is a strong over-reaction to some unhappy or distressing event, with a very slow return to normal. This may be accompanied by apprehension that seems to have little relation to any apparent situation, difficulty in concentrating, sleep disturbance, lethargy, and feelings of tension. Very often depression is tied in with hostility, and with guilt.

By far the most spectacular are the *hysterical neuroses,* although—fiction and TV shows to the contrary—they are also rather rare. They include conversion hysteria and dissociative hysterical neurosis.

Nearly everyone has experienced a minor form of conversion hysteria—getting a headache, a genuine headache, when faced with or going through an unpleasant experience. But the conversion hysteric doesn't stop with headaches, for this is the form of neurosis in which a full-blown physical illness can appear, without organic cause. Conversion hysterics have developed blindness, paralysis, deafness, and the symptoms of just about any and all diseases.

Among the hysterias, the dissociative reactions are even less frequent—amnesia, and multiple personality. (Contrary to popular belief, multiple personality is not "schizophrenia" and is not a psychosis.) Both are very often faked. Genuine amnesia is very uncommon, and less than one hundred authentic cases of multiple personality have ever been recorded. Like conversion hysteria, these are ways of avoiding stress, anxiety, and responsibility while still gratifying needs and controlling others.

Neurasthenic neurosis has been called "the young housewife's syndrome," and by far the majority of people in this category are women, young, bright, physically attractive, and most often with some education beyound high school. Usually they are in the upper-income brackets, married to professional men getting established in their own respective fields. From a world in which her books, brains, and talents earned her a place, recognition, and rewards, the housewife may have moved into a situation in which she is at home all day with young children, doing a job—housework—which has only a limited payoff, starved for adult company but with a husband too busy in his own career to pay as much attention to her as she would like. She avoids the drudgery and frustration of housework by simply becoming too tired to do it.

The neurasthenic is "tired all the time." Even small chores require a major effort. Mental concentration is difficult and almost anything can be a distraction. Sleep is fitful and not refreshing. Realizing that something is wrong, the neurasthenic may make wild plunges into the nearest activity available to her—for example, church or committee work—even though the "cause" means nothing to her and she isn't really interested in the outcome of the effort. She may go on extravagant shopping sprees, buying things she neither wants nor needs. Frequently, she is overdependent on others,

(Continued on page 143)

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"Be as bizarre as you like"

Continued from page 140

and also hostile toward them, for she regards them as being the source of her problems. She may also be sure there is some organic reason for her fatigue and lack of enjoyment of living.

Neurosis can be cured—in fact, most neuroses seem to improve over time even if there is no treatment or therapy. But therapy helps, and even "do-it-yourself" therapy has been effective.

How does one overcome a neurotic reaction? Reading—"bibliotherapy"—helps. Some of the biggest best sellers in recent years have been along the lines of "do-it-yourself" psychiatry and some of these books offer good insight into problems as well as workable methods of dealing with them.

Getting a little clearer picture of yourself and your own situation helps. Put it in writing. What you feel. Why. The causes that you are sure of, and the causes you only guess at. What you like about your husband, and what you don't like. How you'd like to change the relationship. Put down "murder!" if that's what you really feel. The first time around, brainstorm.

Write down that you'd like to donate your mother-in-law to Israel to use to threaten Egypt. Say that your husband should be part of the recruiting program for a convent or that if Lizzie Borden had parents like yours that explains it, if that is how you feel at the moment. Say you are going to learn to ride a motorcycle and as soon as you have mastered that you are going to try jumping it over your husband's sports car. That—starting Monday—you are going to have an affair with the postman. Be as bizarre as you like. Blow off steam. This is useful therapy—reducing feelings and taking off the pressure to the point where it is easier to think straight.

Don't throw what you have written away. *Do* put it under lock and key—no leaving it around so someone else will read it and discover how unhappy, depressed, oppressed, or unsettled you really are. Every week, for the next few weeks, take it out and read it.

Next, set up goals. This time you have to be realistic, and exact. No "I want to be happy" or "I want to make a significant contribution to humanity." Be specific. Write down what it takes to make you happy. In place of "significant contribution" write "Read to blind children for two weeks" or "Be a volunteer in a nursing home for a month." No long commitments, just something you can handle at the time. "Lose forty pounds" is a big job, and it's too easy to get discouraged and slip back into the self-defeating pattern. Instead write "Lose two pounds a week." Suddenly the goals are attainable, within reach.

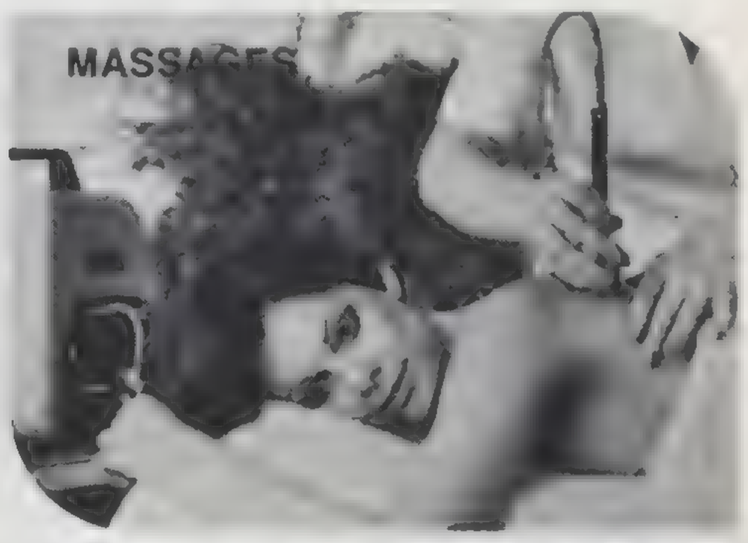
If this doesn't help, consider therapy. Very few people with neurosis need long, drawn-out psychoanalysis. Sometimes only a few sessions are enough to get you started in the right direction.

Courage! There is life—and hope—after even the most severe neurotic attack! ▽

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THE PASSIONATE TRAVELER

Born New Yorker sight-revels in places most people miss

By Gloria Emerson

In the first twenty-five years I grew in New York, I saw almost nothing around me. This curious blindness did not mean I did not look at people's faces, in shop windows, down at pavements, and for bus stops. But I hardly ever looked up. The child of New York noticed only what was dead ahead. An example: during all the years of prancing in and out of 1088 Park Avenue, I did not see, above the canopy, the fierce, bearded, biblical-looking stone face, open-mouthed, looking at his own sky. Or at 1082 Park, the lovely arched doorway with its crest and the columns of carved long flowers. This week, to my astonishment, I saw figures guarding the doorway at 1000 Park and, on the level of the third floor, a stone frieze of ten carved capped little men with, just below them, a tiny squirrel forever licking a nut. A woman stared at me staring.

"What is it?" she said, for New Yorkers always think if you are looking up there must be a desperate figure ready to jump.

"A squirrel," I said, "see the squirrel?"

"Call A.S.P.C.A. right away," she said.

Seeing so little of what surrounded me for so long, I longed to escape, to travel relentlessly, to fill the eye elsewhere. It seemed shaming that I might reach the age of thirty-five without ever gawking at the Ganges or Mt. Kenya, Angkor Wat, the Pyramids, Mandalay, or the great Mekong. For twelve years, I lived far away from New York. I learned that the nicest city on any Sunday was Budapest, that the famous elevator in Warsaw's Hotel Europejski was still there. I could bring to mind a street in Copenhagen, the night in Paris I ate young turnips with duck in Chez Allard, a balcony in Katmandu, the sky-color of Saigon at dawn, a road in Tanzania, the Amalfi drive in April.

I did not suspect all this time what city really claimed me, did not know the truth of what J.P.Donleavy wrote: "As far away as you may go, or as foreign as your life can ever become, there is something American that always stays stained American."

Now, rather late, the grease has cleared from my eyes. I see New York, the head is raised. What touch and delight me are the things that have been there so long: stairway railings and balconies, caryatids, cupolas, corbeils and fancy cornices, winged and normal carved lions, bull reliefs and every sort of feline, griffins and dragons, gods and goddesses, saints and martyrs, masks that leer, moan, or mimic, and serpents of all sorts. There is the elephant looking down from a Lexington Avenue hotel, the head of a bulldog on Thirty-eighth Street, the ram on a movie house near Times Square, a gargoyle here, a fat-faced cherub there. On one building in the West Eighties, a framed Franklin D. Roosevelt faces the head of Sigmund Freud. And every brownstone in reasonable shape has something to show us.

I am no scholar, cannot make out the difference between styles that are Gothic Revival, Italianate, Georgian, or Neo-Greek. But we all know, after World War II, New York became bored with and careless of its past. The glass-slab buildings rose thickly, a special and dreadful sort of revenge for Americans being so reckless. Yet not everything high, glass, huge is a punishment. There is an office building at 9 West Fifty-seventh Street that deserves to be loved. That colossal thick red 9 looming outside the building is a treasure. And the building, which starts with a slow inward curve, is made of a glass that reflects its neighbors in front and in back. If you stand on Fifty-ninth Street, near the stiff and sunken little General Motors Plaza, and it is late enough in the day, a part of The Plaza hotel, with its minarets and gables, appears—slanting, pink, magical—on the face of its austere, strict companion.

I have a neighborhood I will not willingly ever forsake. At the heart of it is Carnegie Hall, chaste, classical, much loved, only eighty-seven years old, once scheduled for execution but saved in the last decade by an implacable army who could not tolerate the prospect of its death. I live in back of this music hall, as the letters say on its façade. From my window, I can see the chocolate-brown Osborne, built in 1885 in stone by a contractor who went bankrupt before the apartments were finished. New York is full of the visions of men who paid for them, then learned their mistakes. In the front of the Osborne, the major rooms of each apartment have windows fifteen feet high. I plunge into the beautiful little marble vestibule to admire the gleaming bronze on the steps: the very long lobby is dark, richly paneled, has bronze bas-relief statues, mosaic-encrusted walls, and a suspicious doorman who quite properly asks what I want.

And, on Seventh Avenue and Fifty-eighth Street stands proof of another man's idea of glory or perhaps what he thought made good sense. It is the Alwyn Court apartments, which originally housed twenty-three families so lavishly that each of their dressing rooms reportedly had storage closets with plate-glass shelves and multiple-length mirrors. By 1938, all that had to go; and the interior was gutted and chopped up. But the terra-cotta walls of the Alwyn still stand, made of cast clay that was glazed and fired. Hardly a foot of the building seems smooth, so intricate, so crowded is the ornamentation. Some people see it, touch it, and hurry away. Not many notice the symbol of Francis I, the king of France who was one of the great Renaissance patrons. It is a long, stout, rather bunchy salamander, showing only one fierce eye, beneath a crown so large it could crush him. For sixty-nine years the salamander and the crown—old-fashioned, peculiar, not very clean—have seen the other ravages of the city, the cost of greed, the spreading ruin, the acid in the air. They are just what we need: survivors.

Super-eye Gloria Emerson traveled to Vietnam as correspondent for The New York Times; she has said her war book, "Winners and Losers" (Random House), "describes the indescribable."

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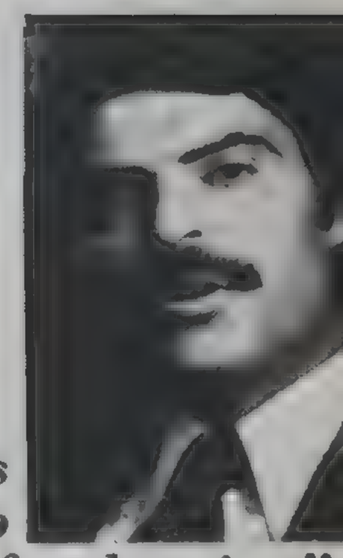
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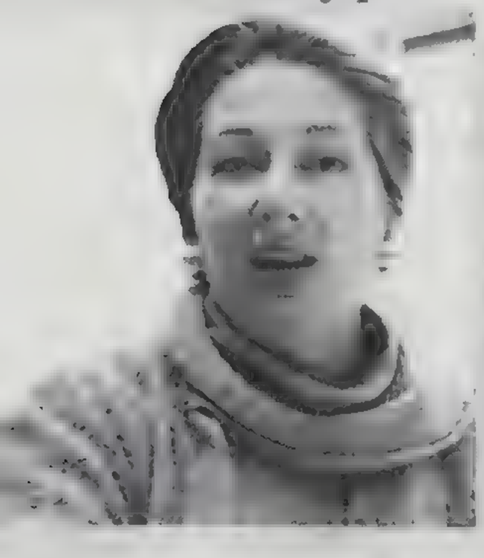


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HEALTH

Fix high blood pressure before it fixes you

By Melva Weber

The National High Blood Pressure Education Program aims to search out and to bring under control the thousands of hidden and untreated cases. The battle plan: Major medical organizations—American Medical Association, National Medical Association, American College of Cardiology among them—formed a committee to create a unified, commonsense medical approach to high blood pressure. Their new "white paper," titled "Report of the Joint National Committee on Detection, Evaluation, and Treatment of High Blood Pressure," is available to the nation's over 360,000 physicians. Intriguingly, the new guidelines actually advocate simplifying, rather than complicating, the general management of high blood pressure. And following the new guidelines should reduce health costs, detect more cases, sort out problems by type for more appropriate treatment.

Marvin Moser, M.D., of White Plains, N.Y., senior medical consultant to the program and a clinical professor at New York Medical College, offers us these tips:

1. The old notion that as you get older your blood pressure should increase is wrong. Your blood pressure should be 140/90 or lower at any age; in the mid-twenties or younger, it ought to be 120/80 or lower. Anybody with pressures above these levels should be under a doctor's care.

2. You can be completely free of any symptoms and still have high blood pressure; on the other hand, the symptoms of headache, nervousness, and dizziness commonly associated with high blood pressure need not mean you have it. Headache, contrary to many beliefs, is not a common symptom of high blood pressure.

3. The higher your blood pressure, the higher your risk of stroke. For people who have had a stroke, elevated blood pressure means increased risk of recurrence.

4. In treatment of mild or uncomplicated cases (about one-third of those treated), doctors rely on diuretics, medications that cause an increased output of urine and salt.

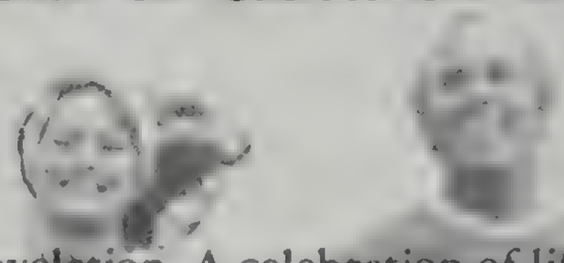
5. Chances are that potassium supplements won't be needed, even though diuretics cause extra secretion of this important element. A good diet should cover extra needs with potassium-rich foods: bananas, raisins, oranges, winter squash, baked potatoes. Should you still need added potassium, prescribed supplements are safe, effective.

You'll hear more one-figure reporting of the blood-pressure score. The committee chose the diastolic reading (pressure between heartbeats) as the index figure for diagnosis and treatment. Of course, your doctor also will be alert to anything unusual in your systolic (pumping) pressure.

You'll hear, too, about a new treatment approach called "stepped care." This means your doctor may move you from one medication to another, or may change dosages somewhat frequently, or may place you on different combinations of drugs. Not to worry; this is not a trial-and-error approach but a deliberate plan to get your blood pressure to the right levels and to keep it there.

Your physician can get a copy of the committee's report from the High Blood Pressure Information Center, 120/80 National Institutes of Health, Bethesda, Maryland 20014.

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HEALTH

Can acupuncture help you lose weight? Stop smoking?

■ By Rosemary Blackmon and Sally Sheppard

Said Dr. Er Yi Ting: "The mechanism is unclear; we know it works, but we don't know how it works." Dr. Ting, supervising internist at the Acupuncture Institute of New York, also teaches at New York Medical College and is on the staff of New York's Metropolitan Hospital Center; his staff at the center consists of a slim, young Chinese girl, Dr. Yuet Sheung Soong, who told us she holds a degree in medicine from Peking and does most of the Center's actual acupuncturing for overweight, smoking, and other malaises. Despite the mystery of the mechanism, they report they have had an 80-percent success rate with weight loss—dazzling to the many Americans who have tried diet after diet over periods of years and never managed to make the grade.

If the mechanism is mysterious, the procedure is simple. Tiny open-end circlets of stainless steel—called press needles and made in China—are inserted at auricular pressure points (in the ear) that are believed to communicate with the mouth, the stomach, Shenman (God's Door, or the cerebral cortex of the brain), the hunger point, and the spleen. In the course of a morning, we saw one woman have two press needles inserted for stomach and mouth. After insertion (done in an instant with sterile cotton and tweezers), each press needle is neatly taped over, and the patient is instructed to press each one for thirty to sixty seconds four times a day whenever there is a craving for food between meals.

The traditional theory is that this blocks the messages from stomach, et cetera, to the brain. In a recent book, *The Acupuncture Diet* by Frank Z. Warren, M.D., and Theodore Berland, the theory is advanced that the blockage occurs in the vagus nerve in the cranium that travels to the esophagus and stomach as well as to the external ear. No matter which version you choose, you still will be taking the mechanism on faith, as Dr. Ting pointed out.

Among the patients who have sought out Dr. Soong, we were told, are a U.N. ambassador tempted by the cocktail-and-dinner-party circuit who lost thirty pounds and a cardiologist who lost forty pounds in five weeks. Other doctors have come to improve their image—one was later taken for his son because of his svelte new shape. A young actress who came originally for other reasons dropped six pounds in a week. "You have to remember the press," she said. "And you can't get the clip [press needle] wet, which is a problem for me because I wash my hair every day." Models who actually are thin come for cosmetic reasons to maintain their thinness.

Is it just a matter of pressing the button? Unfortunately, no. You must cut calories. Dr. Soong recommends a high-protein, low-carbohydrate diet with plenty of coarse-fibered vegetables, but the practitioners feel that the presence of the needles and the repeated pressing makes it considerably easier to adhere to a diet because they quell hunger and you feel satisfied.

Failures, the acupuncturists say, occur mainly in cases where the patient has diabetes, thyroid problems, high blood pressure, or has been taking cortisone; usually the cortisone has to be cut off before weight loss occurs.

The normal procedure for overweight patients is a course of seven treatments a week apart; each time, the press needles are switched from one ear to the other. The price is $100.

In one study Dr. Soong made, she observed twenty-one patients, twenty-seven to fifty-nine years of age—sixteen females and five males, all of them with greater appetites than the average person. Of the twenty-one, ten had only one treatment; two had two; two had four; one had five; and one had six. She reported that weight loss ranged from one to sixteen pounds. Perhaps the most astonishing case, she said, involved a woman who had just two treatments, losing two and a quarter pounds the first week and thirteen and three-quarters pounds the second week; she quit right there. Her case was atypical; most people lost one to four pounds a week, according to Dr. Soong.

Success with smokers and acupuncture is a much less certain thing. Usually, people do not try it unless they have asthma, severe coughs, or emphysema. The treatment involves needles inserted temporarily in the ear—they are not worn outside the Center. No percentage of success was available, but some people do stop smoking after one treatment; more commonly, we were told, they stop after the fifth or seventh.

A case in point

One of us, Sally Sheppard, tried out the acupuncture "diet" for a few weeks at the Acupuncture Treatment and Research Center of New York, headed by Ralph Sepson, M.D., a former Briton who was associate professor of hematology at London University and who studied acupuncture in Vienna; he now is a licensed American physician.

There, too, the auricular pressure

(Continued on page 152)

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Acupuncture

Continued from page 148

points are said to communicate with the mouth, hunger point, Shenman, stomach, and spleen, but Dr. Sepson's group also used psychological input in some cases—almost always the more successful ones. "Every time you go, you get a little lecture," reported Sally, whose weight went down an average of one and a half to two pounds a week, the slow but sure way to lose if you want permanent results. For some treatments, electrical current was sent through the acupuncture points for something less than a minute, and that hurt, Sally said, although it's far from unbearable. She found it stopped her hunger within ten minutes.

Before you can be treated at the Acupuncture Center of New York, you must have a physical examination; the staff takes a complete medical history and sets a goal for ideal weight. The treatments are given in a course of seven for $100. The Center reports their success rate is 78 to 80 percent. Great emphasis is placed on motivation as it is in any diet program, but the combination of acupuncture and psychological counseling seemed to Sally to do *something*.

In a study of a hundred cases, aged eighteen to sixty-nine, fifty females and fifty males, the Acupuncture Center reported, there was careful exploration of each subject's problems, what led to their obesity—frustration, stress, tension, lack of self-esteem, nervousness, and so forth. Acupuncture points were selected accordingly, and there was a steady flow of psychological input geared to each patient and each week he or she was given a new "task." According to the Center, of the one hundred patients, fifty-three lost four to twelve pounds the first week and continued to lose until they reached 78 percent of their goals by the seventh week. Eight patients responded not at all and discontinued treatment after the third week. The overall picture showed that the psychological input greatly increased success.

The conclusion drawn by Dr. Sepson and his colleagues is that acupuncture, with all its mysteries, is a simple but promising method that can be used for the treatment of exogenous obesity or plain overweight.

Centers like the two described here are springing up almost all over the United States (in Nevada acupuncture is legal without supervision; in Hawaii, acupuncture with the ear press is illegal). At present, in other states, it must be practiced under the supervision of a licensed American M.D., and pressure is beginning to be exerted for funding in teaching hospitals for scientifically controlled experiments on a scale larger than those that have been done privately. In the meantime, for one reason or another, acupuncture just may help you to the shape you've been wanting. ▽



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Beauty Q & A

Hair coloring: not for you?... Make-up under lights....Help for pitted skin

Q **What color eye shadow should a singer wear in blue and red lights? Grey seems to be right for the blue light, but fades in the red. Both lights are used in a single set, so I need a color that will be right for both.**

A We called Way Bandy, makeup whiz, for help in answering your question. Said Way, "The only shade I can think of that would work under both lights would be black. Red light often turns colors grey, or washes them out completely. A real color might work fairly well if it was dark enough—a very dark brown, blue, green, or Burgundy eye shadow, plus black mascara and black eyeliner. It's not a matter of changing color so much as it is intensifying everything—for distance and for strong light. What you really need is a strong stage makeup. Do everything you can to enlarge the eye, with black mascara and liner, or Stein's theatrical stick, which many performers use. If you can—and if you can get a friend to help you—the best way is to test the makeup ahead of time in the actual hall, with the lighting that will be used. The friend should sit in different parts of the house and see how it looks—and if possible, take Polaroids."

Q **I am allergic to most hair coloring preparations because they contain paraphenylene diamine. Could you recommend a brand which will cover a few grey hairs (I am 35) for up to 4 weeks, and is hypoallergenic?**

A Paraphenylene diamine, an ingredient found in many of today's hair-coloring products, causes no ill effects to most users. Since you have a known allergic reaction to it, we suggest that you try Loving Care Color-Lotion, by Clairol, which doesn't contain this ingredient. This is a semi-permanent hair color that won't lighten or drastically alter the hair's natural color, but will cover grey, and give hair a look of added warmth and depth. It lasts from 4-6 weeks.

Some women have trouble with hair coloring or other beauty preparations, but don't know precisely—as the writer of this letter does—what causes the trouble. A good procedure for them is to do a patch test: dab a little of the preparation behind the ear or in the crook of the elbow and leave it for 24 hours. If no rash or other problem results, it's safe to assume you can go ahead and use the product. Another point worth remembering is that all beauty preparations now carry a list of ingredients on the label. But if you need more information, write to the manufacturer, who will gladly supply it if he can. Clairol—for example—answers around 100,000 calls and letters a year—"We encourage it," said a Clairol spokesperson. If you have a question about any Clairol product, write Consumer Relations, Clairol Inc., 345 Park Ave., New York, N. Y. 10022.

Q **My complexion is fairly good except for a single, rather large pit. I read something about using an extract from one's own blood to fill pits. Could you give me more information about this and where I might have it done? Would dermabrasion help?**

A Dr. Richard E. Schweitzer, a Los Angeles dermatologist and instructor in medicine at the University of Southern California, is familiar with the technique you mention—the "extract from one's own blood." It's called the fibrin-foam technique, and, said Dr. Schweitzer: "It's a form of injecting the patient's own fibrin to elevate the skin. It has great potential for depressed-type scars. Fibrin is one constituent of the blood, the principal one that's employed in the clotting process —it's like a latticework, or the framework of a building.

"Blood is extracted from the patient, and the fibrin is separated by spinning it down in a centrifuge. Being a large, heavy protein, it separates rather easily. Then, various other things are added—it might take about a week to prepare. The fibrin foam is injected into the skin with a very small needle—it can be done right in the doctor's office. It's not plastic surgery, there's no cutting, and there's no need for it to be expensive. There are no problems about immune tolerance—as there are with silicone—because it comes from the patient's own body.

"One should notice improvement within a week, and the epidermis should be firm and stabilized in about 2 weeks, though there may still be some tenderness. It's a good, rational therapy, and the low cost should make it available to everybody." Where to have it done? "If you inquire at the nearest university-affiliated medical center, they should be able to recommend a dermatologist who is familiar with this technique. It can be most valuable in a situation where you have multiple depressed areas—many pits. A single pit can be excised surgically without much difficulty. Dermabrasion would not be a good approach."

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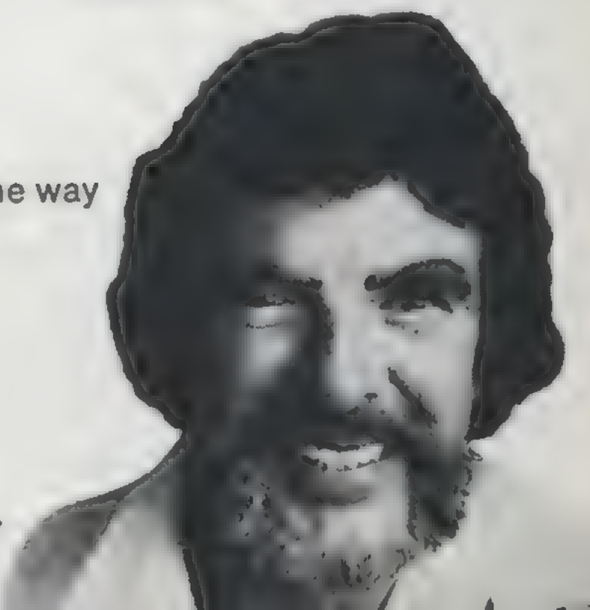
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PASSIONATE TRAVELER

State of bliss: a famous writer love-letters his favorite corner of the country

■ By John Gardner

Editor's Note: John Gardner—whose haunter novel October Light *landed this winter's National Book Critics' Circle Award for fiction—looks like a mountain man, writes like the king of the castle: empowered, owning, with very special, responsible love of lands, of people, ... and, here, of southern Illinois.*

Though I've traveled a good deal and never saw a place—except for, possibly, Liverpool, England—that I couldn't eventually grow fond of, I'm nevertheless persuaded that if I ever get to heaven the place will be modeled on southern Illinois. It's the only place I know that—in Merlin's old-fashioned, rather stern sense—is still magical. The rest of Illinois, as everyone knows, is flat, uninspiring, rich in farmlands and dull, useful cities—also one city alive enough to be worth living in, as long as no one shoots you: Chicago. But southern Illinois is a whole different kingdom.

There are no cities in southern Illinois. The nearest approximations are a town called Herrin, which has no earthly claim to fame except that it's old-fashioned and beautiful; Cairo, half decadent, half dirt poor, where the outcome of the Civil War is yet to be decided; and Carbondale, home of Southern Illinois University, the area's one real cultural center—a big, sprawling town that looks as if it might have been transplanted, without much love or thought, from Ohio or Nebraska. What southern Illinois has, in the absence of civilization, is spectacular scenery, plants, animals, old-timers, and weather.

You get to southern Illinois, if you have any sense, by airplane, which hurries you over the endless flat farmland and grotesque leavings of the sweet-talking strip miners—dead red, green, or cobalt-blue lakes and geometric, ash-colored hills that have been reforested in dead pine saplings—and, just as you begin to see real lakes and woods, you land in Carbondale or a place called Marion. A little below Carbondale the hills begin: low and scruffy at first, surmounted by trailer parks and cars up on blocks, here and there a vaguely classy subdivision, then higher hills, high enough to pass for small mountains. These higher hills are mostly wooded, partly because people seem to like them that way—makes for better hunting—and partly because only in the hollows is the land much good for farming, and the hollows here are too small to make farming them pay. Anyway, the hollows flood a lot. Floods may be a nuisance, but they're one of the beauties of this violently beautiful country between the Ohio and Mississippi. Hill people learn to live with floods, even to get a kind of pleasure from the storms that bring them.

You get a good early spring, hopefully one without a late, killing frost that will knock out the peach and apple crops; the hickories, oaks, and maples leaf out; the orchards blossom; and the shaggy, white bark of the sycamores brightens; pink and white dogwoods come yelling into bloom, sudden color at the edge of a misty pocket; then redbud trees bloom, and a hundred varieties of flowering bushes; and you get your small basin of loam plowed up. Then, out of nowhere, one afternoon, comes a yellow-green sky and a dark mass of clouds moving in from the southwest, maybe a shaft of



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black that will prove a tornado—sometimes two or three of them are visible at once—and the whole world goes silent. The birds, the horses, even the crickets stop to listen.

On rare occasions, when the storm is in no hurry, the first thing you hear is the creeks breaking. Flash floods strike faster than a stranger would believe. One moment the creek is sluggish, even motionless; the next, there's a crackle in the hills above you, where the rain has been falling on rocks and clay, and down comes a yellow wall of water and foam bearing branches, maybe part of an old stove, and some chickens. You hear the rain coming then and, if a tornado's behind it, the approach of a sound like a hundred old-fashioned railroad engines. It's time to go down cellar, though it may not be much help if the twister decides to hit head on. Next morning the hollow where you mean to plant your beans may be four-foot deep in thick yellow lake. Two days more and the lake will have sunk into the ground or traveled on, I'm not sure which, and in a week you can safely plant, no better ground on earth, providing it doesn't rain.

Southern Illinois is full of violence and has a history of violence. It has snakes that can kill you—copperheads, rattlers, cottonmouths—if you happen to be ignorant of the ways of snakes; but I know of hardly anything more awesome than a granite shelf of rattlesnakes sleeping in the sun, harmless as kittens if you leave them alone. (There's a road in southern Illinois that the local people close, for the protection of the snakes, on the two days a year when the rattlesnakes go herding across it.) There are black widow and brown recluse spiders, fever-bearing ticks, and such poisonous plants as you'd expect of country that grows hardwoods faster than equatorial Africa. The region's had its violent people, too—riverboat murderers, in the days when the Ohio and Mississippi were big business; union men and scabs who killed for the dubious pleasure of digging coal; moonshiners and bootleggers, racists, comic but deadly small-time racketeers. All that's left of them now, except for one or two poor old toothless fools who fight over the quarters in slot machines, is a treasure in folktales and country songs. The only guns you hear are hunters' guns; the only screams, the screams of hog callers trying to win a contest.

I dwell on the storms, the snakes and spiders because, odd as it may seem, I love such things. But southern Illinois has another, considerably more obvious side. In stretches of fine weather—and they last a good while—nothing is more peaceful than those warm, still lakes and wooded hills, those seemingly endless forests of dark pine. The valleys—slightly curving, like the blade of a scythe, each with its creek hedged by wild bamboo shoots and rich in coons, possums, and prairie chickens, dominated, two or three times a day, by an eagle soaring from updraft to updraft, never stirring a feather—give a wide view of sky yet at the same time the comfort of protective hills. From the bluffs, where Indians once drove buffalo to slaughter, you can look out and locate large caves to explore and sheltered meadows where deer stand numerous and lazy as Indiana cows. Where the slopes are more gradual, there are white-fenced pastures and barns for horses, no finer even (up north of where you stand) in Kentucky.

The airports all advertise that southern Illinois is on the move these days—tourism, industry, new techniques in farming. That's good, no doubt. The people of southern Illinois are poor, living lives pretty heavily marked by drudgery. Though they listen to the radio and watch TV, they still, some of them, say magic spells, sing ancient songs about iron men (knights), and examine strangers with a wary eye. They speak a language foreigners may have to listen to twice—the word *tar*, for instance, which can mean *tire* or *tower* but never that black stuff on the road, which is *tor*. Too many of the young leave home for better prospects, too many fathers spend their lives on highways driving trucks. So progress is no doubt a good idea. All the same, I wish it would strike gently, for once—be a little crooked and inefficient, like southern Illinois. ▽



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Writer who "flew" to sexy fame talks about being a woman

By Erica Jong

One of the most notable (and faintly horrifying) memories from my Barnard College years is the time a Distinguished Critic (with a capital D) came to my creative writing class and delivered himself of the following thundering judgment: "Women can't be writers. They don't know blood and guts and puking in the streets and fucking whores and swaggering through Pigalle at 5 A.M. . . ." But the most amazing thing was the *response*—or lack of it. It was 1961 or '62, and we all sat there—aspiring women writers that we were—and listened to this Maileresque claptrap without a word of protest. Our hands folded on our laps, our eyes modestly downcast, our hearts cast even lower than our eyes, we listened meekly—while the male voice of authority told us what women could or couldn't write.

Things have changed since then. When I went to college (from 1959 to 1963), there were no Women's Studies courses, no anthologies that stressed a female heritage, no public women's movement. Poetry meant Yeats, Lowell, James Dickey. Without even realizing it, I assumed that the voice of the poet *had* to be male. Not that I didn't get a good literary education. I did. Barnard was a miraculous place where they actually gave you a *degree* for reading Byron and Keats, Shakespeare and Chaucer; but the whole female side of the literary heritage was something I would have to discover for myself years later, propelled by the steam generated by the Women's Movement.

No distinguished critic would *dare* say such things to a college class today (however much he might *think* them). Sexism is better hidden now, though it is far from eradicated. And no class would sit by meekly listening to such rubbish. I find the students reading and discussing contemporary writing by women as if there never had been a time when a Distinguished Critic could say, "Women can't be writers"—even in jest. I am grateful and glad for that change, but it has not been won without pain. And, like the radical feminists of the 'twenties, we could easily see the interest in female accomplishments once again eclipsed by reactionary sexism, only to have to be passionately rediscovered again, several decades later.

It's ironic that Mr. Distinguished Critic should have identified Blood and Guts as the things that women writers supposedly lacked; because, in the first years of the Women's Movement, there was so *much* Blood and Guts in women's writing that one wondered if women writers ever did anything *but* menstruate and rage. Released from the prison of propriety, blessedly released from having to pretend meekness, gratefully in touch with our own cleansing anger, we raged and mocked and menstruated through whole volumes of prose and poetry. This was fine for writers who had a saving sense of irony, but in many cases the rage tended to eclipse the writing. No matter; they were pathfinders for others.

It was vitally important at first to get in touch with the anger. Nothing is more destructive of the spirit and ultimately of creativity than false meekness, anger that does not know its name. And nothing is better for a woman (or a woman writer) than giving up the pleasures of masochism and beginning to fight.

But fighting is only a first step. As Virginia Woolf points out in *A Room of One's Own*, many women's books have been destroyed by the rage and bitterness at their own centers. Rage opens the doors into the spirit, but then the spirit must be nurtured. This is hardly easy because women writers (like women) tend to be damned no matter what they do. If we are sweet and tender, we are damned for not being "powerful" enough (not having "blood and guts" as our Distinguished Critic said); and, if we rage, we are said to be "castrating," Amazonian, lacking in tenderness.

It is a real dilemma. What *is* the authentic voice of the woman writer? Does anyone *know?* Does anyone know what the authentic voice of *woman* is? Is it sweet and low, like the voice of Shakespeare's Cordelia; or is it raging and powerful, like the voice of Lady Macbeth? Is it an alternation of the two?

The problem is, I suppose, that women have never been left alone to *be* themselves, and to find *out* for themselves. Men need women so badly and are so terrified of losing them that they have used their power to imprison women. To imprison them in castles of stone as long as *that* was possible, and to imprison them in castles of myth thereafter.

The myths were mostly ways of keeping us out of touch with our own strength and this confused many generations of women. We were told we were weak: yet, as we grew older, we increasingly sensed we were strong. We were told that men loved us for our dependency: yet, as we grew older, we observed that (despite themselves) men loved us for our independence, and if they didn't—guess what—we didn't always care!

We found that we could grow only by loving ourselves a little, and loving our strengths; and so, paradoxically, we found we could grow up only by doing the opposite of all the things our culture told us to do. We were told our charm lay in weakness, yet in order to survive, we had to be strong. We were told we were by nature indecisive, and yet our very existence often seemed to depend on our decisiveness. We were told that certain mythic definitions of women were immutable natural laws, biological facts; yet so often our survival depended upon changing those supposedly unchangeable things and on embracing a life credo of change.

In fact, when I look back on the thirteen years since I left school and try to sum up what I have learned, it is precisely that: not to fear change, not to expect my life to be immutable. All the good things that have happened to me in the last thirteen years

(Continued on page 160)

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Being a woman

(Continued from page 158)

have come, without exception, from a willingness to change, to risk the unknown, to do the very thing I feared most.

Every poem, every page of fiction I have written, has been written with anxiety, even panic. Every life decision I have made—from changing jobs, to changing men, to changing business advisers, to changing homes—has been taken with trepidation.

I have not ceased being fearful, but I have ceased to let fear control me. I have accepted fear as a part of life—specifically the fear of change, the fear of the unknown; and I have gone ahead despite the pounding in the heart that says: turn back, turn back, you'll die if you venture too far.

I regard myself as a fairly typical member of the female sex. I may have a greater talent for self-expression; but, in my fears and feelings, I am the same. My talent to write may propel me into places and situations I wouldn't otherwise find myself in; but, in the dark of the night, having insomnia, I think the same thoughts as you or you. I get impatient with successful women who feel that their success has lifted them out of the ordinary stream of women's lives and who say to their fearful, unfledged sisters: *I did it against the odds; you can, too.*

As a writer, I feel that the very source of my inspiration lies in my never forgetting how much I have in common with other women, how many ways in which we are all—successful or not—similarly oppressed. I do not write about superwomen who have transcended all conflict; I write about women who are torn, as most of us are torn, between the past and the future, between our mothers' frustrations and the extravagant hopes we have for our daughters. I do not know what a writer would write about if all her characters were superwomen, cleansed of conflict. Conflict is the soul of literature.

I assume that if something interests me, it will interest you, too. And I also assume that my thoughts, nightmares, and daydreams are the same as yours. Whenever I have written about something I thought was wholly private, bizarre, kinky—I invariably got letters from readers saying: "Me, too!" The more bizarre I thought it was when I wrote it—the fantasy of the zipless fuck in *Fear of Flying* is the best example of this—the more people told me it was their fantasy, too.

In the past thirteen years, I have learned, in short, to trust myself. Not to eradicate fear, but to go on in spite of fear. Not to become insensitive to Distinguished Critics, but to follow my own writer's instinct *despite* what they say women should or should not write. My job is not to paralyze myself by anticipating judgment but to do the best I can and let the judgment fall where it may.

The difference between the woman I am today and the girl sitting in that creative writing class fourteen or fifteen years ago is mostly a matter of nerve and daring. The nerve to trust my own instincts and the daring to be a fool. No one ever found wisdom without also being a fool. But no one avoids being a fool without also avoiding growth. I hope I can share some of that daring through my books.

In April, Vogue will publish a provocative chapter from "How To Save Your Own Life" (Holt, Rinehart and Winston), Erica Jong's sequel to her wry and raunchy novel "Fear of Flying."

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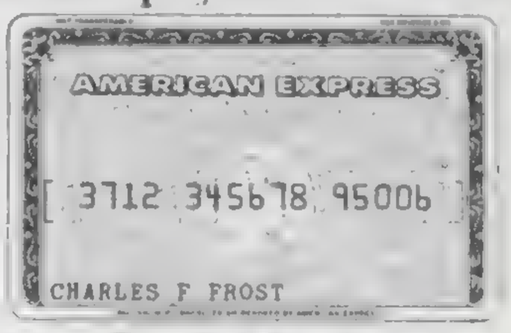


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■ Thailand Find

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■ ARTS LAUNCH, ITALY TO U.S.

The Spoleto Festival—Gian Carlo Menotti's twenty-year-old Italy-based arts spectacular—spins off stateside this spring, taking over eighteenth-century-charming Charleston, South Carolina, May 25-June 5. (This year's Spoleto, Italy, festival is set for June 23-July 10.)

Planned for the U.S. festival: two major operas (Tchaikovsky's *Queen of Spades*, Menotti's *Consul*), plays, ballet, choral music, symphonies, art exhibitions. Among the festival's participants at Charleston: Geraldine Page and Rip Torn (starring in a trio of Strindberg plays); Gian Carlo Menotti; Peter Serkin. Some performances to take place under the stars on historic rice plantations as well as in the 1736 Dock Street Theater (the first proscenium-arch theater in the U.S.).

For reservations, write: Spoleto Festival U.S.A., P.O. Box 157, Charleston, S.C. 29402. For information about the Italian festival, write: Festival Foundation Inc., 119 West 57th St., New York, N.Y. 10019.

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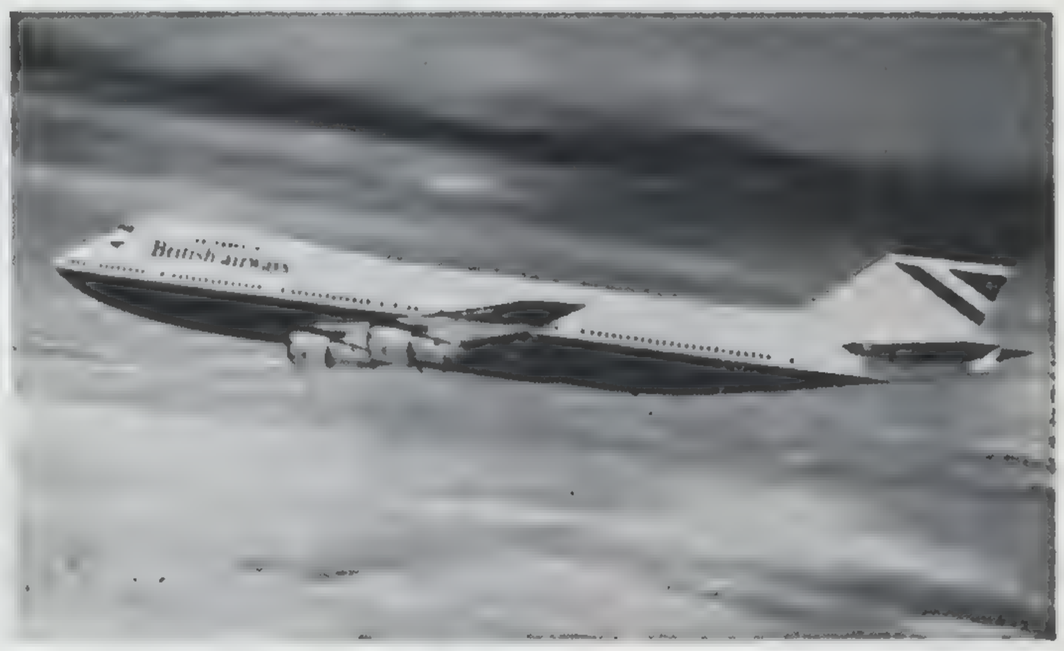
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Nothing beats the exhilaration of walking up the gangplank of a ship—regardless of its size—that is about to sail away. Like a butterfly shedding its cocoon, you float from your landlocked life into irresponsibility. This delicious feeling happens to me, a veteran sea voyager, each time I board a ship. During a cruise, after even one day's excursion on land, the sight of the ship waiting majestically in the harbor or moored alongside the port makes my heart beat with joy. Cruises promise and do deliver pleasures. Boning up on the itineraries plus a hefty pinch of cagey know-how multiplies the benefits. "Be prepared," like the Boy Scouts.

THE WORLD IS YOUR GRAPEFRUIT

Sea voyages come in all sizes from four days to ninety days. Cruise planners have divided the globe into segments like the sections of a grapefruit. On around-the-world cruises, you may "jump ship" en route, or join for just a portion of the cruise flying to or from your port. Each shipping company makes its own rules.

START ANYWHERE

From the U.S., ships put out to sea from ports all along the Atlantic seaboard (Massachusetts to Florida), the Pacific coast (Seattle to Los Angeles), and the shores of the Gulf of Mexico (New Orleans and Houston). For people living in the Middle West, or those who must travel from North to South to board, the cruise people organize group flights and transportation from airports to docks.

NAME YOUR SEASON

A singular asset of cruising is that it is an all-year operation.

In winter, from the frigid North, ships sail to the tropical Caribbean clustered with islands, hemmed by Mexico's sandy shores leading to glorious Mayan remnants of cities. They circle South America with its summer heat during our cold months.

From late spring through summer and early autumn, the seaports and magnificent bays of the Mediterranean, Adriatic, Black Sea and the Greek waters have the festival feeling of a regatta with all the cruise boat activities. Each summer, the procession of cruise ships to Alaska is growing longer and longer through its waterways dazzling with blue icebergs. And voyages to Scandinavia's fjord lands, an almost twenty-four-hour summer spectacular, are a sellout.

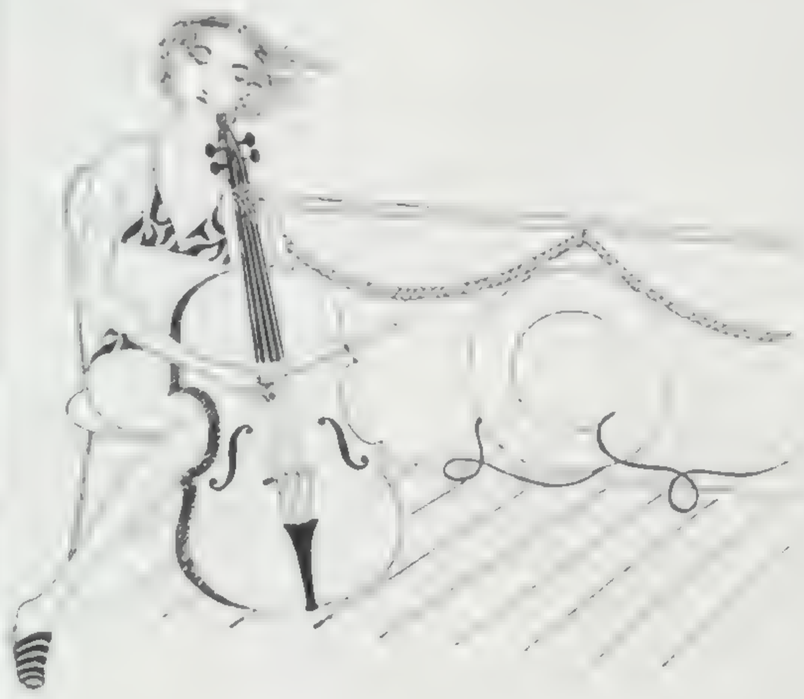
To the down-under countries of Australia and New Zealand, a long voyage through the warm Pacific, ships reach port during their summer which is our winter. And to the Orient, they sail into Yokohama harbor at the peak bloom of Japan's flowering cherry trees.



PICK YOUR PLEASURES

A cruise begins long before sailing day; study the glossy brochures to compare the cruises and their destinations. Choosing a cruise out of hundreds is as personal as buying a pair of shoes. The trick is to know how to choose an itinerary to match your particular pleasure.

Sun-and-sea baskers choose the cruise with the most days on water. Ardent sightseers study those with the most intriguing ports of call as well as the longest stopovers. People hooked on a hobby or eager to learn more about a particular interest can choose from cruises that, along with the sybaritic ship life, focus on special subjects. Cruises zero in on anything from the stock market, bridge, archaeology, flower arrangement, golf, music, to *haute cuisine*.



DOOR-TO-DECK CLOTHES

To board ship, leave home dressed for your warm-weather cruise. During the cold months, sailing, or flying North-South to pick up the ship, wear an outfit that will fill out your shipboard wardrobe: grey, beige, or white flannel skirt or pants with a good-looking shirt, blazer, and scarf under a heavy coat or raincoat; wool socks and espadrilles. Carry a roomy shoulder bag that you will use during the trip on sea and land. Shop the ship's duty-free shop early, good things sell out fast.

TIME TRICKS

Experienced boat travelers know how to read and interpret an itinerary. When a ship is scheduled to dock at eight in the morning and to sail at six in the afternoon, knowledgeable passengers estimate they will have about seven hours on land, not ten.

To disembark, you should allow about two hours for the ship to moor or tie up, the gangplank to be lowered, and—for your own comfort—for the queues of eager passengers to thin out. There is no point in losing sleep and rushing, then waiting at the gangway. For a six o'clock afternoon sailing, plan to reboard around five, about an hour early. Composed, unpanicked, perhaps sipping a drink, you may look down at the frenetic activities on the pier—crates and containers being loaded, your fellow passengers climbing aboard.

TAKE YOUR LOVES ALONG

Without restrictions on the overweight or the number of suitcases, packing for a cruise is a breeze, yet experienced voyagers never take too many suitcases—too much clutter becomes a nuisance in a cabin. But don't scrimp on your pet portable possessions: cassette and tapes; books and books; blow-dry hair dryer; baby pillow; two watches should one go on the blink.

Plan your wardrobe against the ship's itinerary: days at sea; days on shore, and the size of the ship. A wardrobe for a 5000-ton ship floating around the Greek islands should be more casual than one for the Cunard's 66,851-ton *QE2*.

WHAT TO PACK AND WHAT NOT TO PACK

For daytime shipboard activities, pack combinations of your pet classics: pants, skirts, shorts, T-shirts, blouses, or good-looking summer dresses. Men need T-shirts, shirts, cotton pants, shorts. Wear these for breakfast and lunch in the dining room; for talks on archaeology, investments, and music; to dance lessons, afternoon movies, and backgammon in the card room.

To shine at sea and to stand out against

(Continued on page 166)

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Travel
CRUISES *Continued*

the starched-white uniforms of the ship's officers, choose your "easy pieces" in disciplined materials and in clean colors. Wise women make a habit of testing new things at home before packing them for a trip. never go off with a brand-new pair of shoes.

WHEN TO TAKE COVER

Pool life is a shipboard institution. Pack several bathing suits with straps that tuck away for an even sunshine color; cover-ups and sandals to wear from the stateroom to pool deck, to slip into for buffet luncheons by the pool. Inexpensive nonskid rubber thongs or straw ones are perfect. Men, too, should take swimming trunks and cover-ups. Wait until the first tropical port of call to buy a large straw bag to hold all the poolside paraphernalia you've packed—books. sun and reading glasses, sunscreen lotions. unslippery cotton squares to protect the hair from the sun, brimmed hat or tennis visor.

A gauzy sarong makes a good cover-up. Practice at home tying it around the hips—side, front, back—wrapping it around the bosom for a strapless look, or draped like a halter around the neck. A good-looking shirtdress with long sleeves loose enough to roll up suits both shipboard and shore excursions: a go-everywhere dress that won't provoke nasty looks when you're sightseeing. Be prepared for that unexpected cold snap: nylon Windbreaker; umbrella and raincoat. Of course, bring a shawl or pretty cover-up for shipboard evenings; cashmere sweaters.

DINNER-DRESSING

Dressing for dinner is a cruise tradition. It feels pleasant to slip into something long, silky and devastatingly pretty, but leave "big evening" dresses at home. Wear what you would for an easy, smart dinner with friends at home. Pack floaty skirts, tops that match or mix, fragile evening pyjamas and pants to wear with loose kimono tops. For a change of pace, take your favorite black evening outfit. When dinners are formal, say the Captain's Gala, men wear black tie, some fake it in business suits with white shirts and black ties.

On smaller ships, dress more casually—as you might for an informal glamorous summer weekend. Pack cotton skirts, caftans, good white pants with marvelous tops —bare-back halters, chiffon ponchos, peasant blouses. For men, a navy blazer with grey pants, beige gabardines, or white pants and good cotton shirts and ties fit the scene.

SEVENTIES SWITCH

The old rule "don't dress" on the first night out or after shore excursions doesn't hold. If your luggage is in your cabin, you have settled in and have time before dinner for a hot shower/bath, of course, change into something attractive, but not too dressy.

(Continued opposite)



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And after a day of site-touring on shore, a swift change into something delicious restores like a double Martini.

YOUR SPA-AT-SEA

A cruise ship makes an ideal floating health spa. You can go on a health kick, steer your own course through the six meals a day, choosing wisely from the gargantuan menus. Don't be conned into overeating by enthusiastic stewards. Order fruit in your cabin.

Most of these beautiful sea vessels have exercise rooms with good equipment. Clock miles on the bicycle machine. Do stretch exercises on the mats. Instead of riding the elevators, walk up and down the stairs. Use the swimming pool for underwater exercises. Dancing lessons are a terrific workout plus fun.

Take your jogging outfit and your jump rope. Early in the morning, jog and jump, breathe the wonderful salt air while the decks are being swabbed down.



SALTWEATHER BEAUTY

Pamper yourself recklessly on a cruise with saunas and massage. Beauty therapy and health are partners. Book massage treatments ahead. If this doesn't work, telephone for appointments the moment you board. No treatments are available when the ship is in port; operators sightsee, too.

Pack beauty products that you know work well for you at a seashore resort. At the pool cover yourself with moisturizers and sunscreen lotions. You don't need to smother your face with makeup. Even if you stay out of the sun, the clean, bracing sea air makes your face glow.

Salt air has plenty of moisture, doesn't dry the hair—it simply adds body. And isn't that what most women want? But salt picked up in the seawater pool, as well as in the air, may change the color of the hair, so carry your own rinse/tint. (Chlorine in the hair is a disaster, so remember to rinse it out *pronto, pronto* after each swim.)

Certain types of hair go limp or curl in the wrong direction. Schedule hairdressing and manicure dates for the duration of the cruise. Don't overlook the last day. Then, when you arrive on home ground, you land looking your very best—full of bounce, trimmer, glowing with health.

(Continued on page 168)

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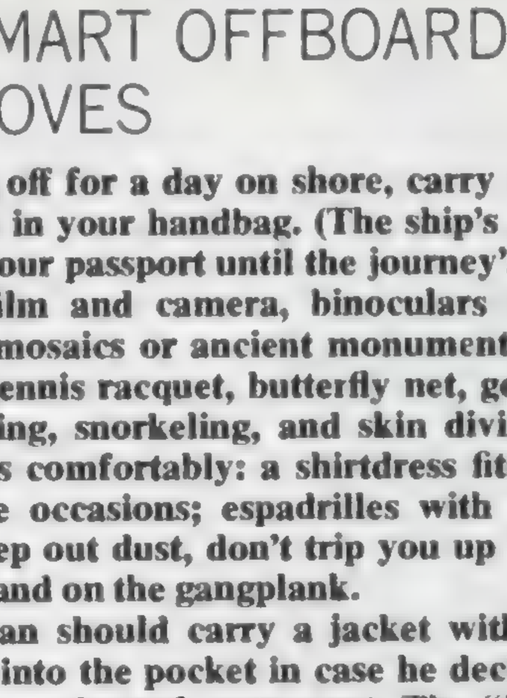
Travel
CRUISES *Continued*

SMART OFFBOARD MOVES

Taking off for a day on shore, carry identification in your handbag. (The ship's purser holds your passport until the journey's end.) Take film and camera, binoculars to examine mosaics or ancient monuments, golf clubs, tennis racquet, butterfly net, gear for swimming, snorkeling, and skin diving.

Dress comfortably: a shirtdress fits most daytime occasions; espadrilles with closed toes keep out dust, don't trip you up climbing off and on the gangplank.

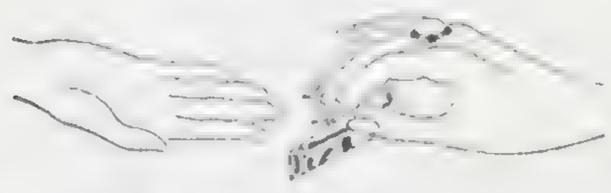
A man should carry a jacket with a tie tucked into the pocket in case he decides to pop into a formal restaurant. The "jackets and ties" rule is still observed in remote provincial cities.



Ships generally give slide-lectures on the ports of call, provide brochures and often maps of the cities, and arrange guided shore excursions. But it's fun to go off on your own; even if you're ripped off, the adventure is worth it. Try everything, the shops, the flea and local markets. Sit at cafés and rubberneck shamelessly. Sample the food and drinks at hotels. Bring back armfuls of flowers. Hoard memories.

TIP TIPS

Tipping on cruises confuses seasoned voyagers as well as novices. Whom, when, how much? Count about $5 per day per passenger; on cruises over seven days, try tipping once a week to those who serve you: dining-



room captain, steward, bus boy, and cabin steward. Tip the wine steward 15 percent of the bill. (Duty-free wines on ships cost less.) Of course, you'll give the maître d' a flat $10 to $15 or more for seating you at your favorite table. Hand out a couple of bills to those who have served you diligently: deck, bridge-room, lounge attendants, grooms, and remember the masseuse. On some ships, you drop tips in a "hat" for distribution to staff including the "invisibles": galley, laundry, porters. For this honor system, passengers multiply number of cruise days by $5. Bon voyage.

BIGGEST AND NEWEST

Cruise ships that do a super job in both cruising and pleasing passengers work at it. Instead of repeating the same itineraries around the same big "ponds," cruise lines keep a few ace cards up their nautical sleeves. Each year, they come up with fresh plans and enter ports not yet on cruise circuits.

You cannot accuse that *grande dame* of the seas, the *QE2*, of being stereotyped. In January 1978, the biggest ocean liner afloat will make her first entry into the ports of Tahiti, Tonga, Fiji, New Zealand, Australia, and the Philippines. By popular demand from her many repeat passengers, Cunard's *QE2* will make return calls to their favorite islands: Bali, Hong Kong, and Hawaii. On this three months' cruise leaving from East and West Coast ports, passengers may arrange to travel only on a certain leg of the trip—embarking and disembarking at specific ports.

The new sixty-million-dollar Cunarder, the *Cunard Princess*—built in Denmark, decorated in Italy—will begin one-week cruises from New York to Bermuda on April 2. But to be different, the *Princess* will berth at Hamilton and St. George, two opposite ends of the long, skinny island of Bermuda.

FIRST: INDIAN OCEAN

Pacquét French Lines' M.S. *Mermoz* will make a sensational first-time cruise around the Indian Ocean sailing from Toulon, France, on October 2. An itinerary of Port Said, Port Sudan, Djibouti, Mahé in the Seychelles Islands, Port Louis on the Island of Mauritius, plus stopovers on the Réunion and Comoro Islands clues you in to the exotic nature of this forty-six-day cruise. To make it even more tantalizing, the trip is divided into shorter segments for passengers with limited time.

In midsummer, the *Mermoz* sails on another unusual cruise to islands in the Atlantic — Azores, Canary, and Madeira. Starting at Calais, France, on August 2, the sea voyage ends at Toulon, a good take-off point for a tour of the South of France.

Pacquét Lines, pioneers of music festivals at sea that also include performances on land in ancient open-air theaters, begin their sixteenth musical cruise around the Mediterranean on August 31 from the port of Toulon, France. Star amphitheaters on the voyage: Olympia in Greece; Siracusa on the Italian island of Sicily.

AIR-SEA ADVANTAGES

This summer, Chandris Cruises have organized special new transatlantic charter flights for U.S. passengers sailing on their ships leaving from Italian ports. This air/sea arrangement drastically reduces the cost of the trip by about one-half.

Beginning June 3, these chartered planes will fly from New York's JFK Airport every Friday to Milan. There, waiting motorcoaches will transport the voyagers to Venice or Genoa—for boarding.

Every Saturday this summer, Chandris Cruises' *Amerikanis* will make one-week cruises around the Western Mediterranean —Cannes, Palma de Mallorca, Tunis, Malta, Messina, Naples—beginning and ending in Genoa. From there, passengers continue on a one-week sightseeing tour of the cities of Pisa, Rome, Florence, and Milan where they take off for the return flight home.

Every summer Saturday, the *Fiorita* will leave on one-week cruises beginning and ending in Venice followed by one week of sightseeing on land from Venice to Milan. The *Fiorita* will sail by the Dalmatian Coast to the Greek Islands of Corfu, Crete, Rhodes, and to Piraeus, the port-city of Athens.

The itinerary of the *Regina Prima*, also of the Chandris fleet, departing and returning to Venice every other Saturday, is totally different. The *Regina Prima* will spend the fortnight sailing in Greek, Turkish, Russian, and Romanian waters, making some seven ports of call.

WORLD-CIRCLERS: LAND AND SEA

For the first time, the Italian Costa Lines' flagship, the *Eugenio C.*, will put out to sea on a global cruise. This seventy-four-day voyage will appeal to those who love uninterrupted days and nights at sea as well as to landlubbers keen on sightseeing.

At the twenty ports of call, the *Eugenio C.*, will make generous layovers lasting from two to three days. People will have time to fly to and return from inland cities without going AWOL. Cruising from port to port, the ship also will spend as many as three or four days and nights gliding over ocean blues.

Beginning on October 3, at Genoa and stopping at Cannes, the more convenient port for U.S. travelers, this sea journey also ends with these two ports on December 15. A practical come-on for passengers budgeted by time: the itinerary is divided into nine segments of three- to four-week sections. It's a toss-up whether to choose the segment through the Suez Canal and the Red Sea, the Arabian Sea, the South China Sea, the Sea of Japan, the Pacific Ocean, the Panama Canal, or the Caribbean Sea.

SAIL SYMPHONICALLY —OR JAZZ IT UP

The MTS *Daphne* and *Danae*, two young Greek beauties of the Carras Lines, have a knack for doing things first and in style. On the *Danae*'s fourteen-day cruise sailing from Villefranche on May 2, the passenger list will include over one hundred members of the Los Angeles Philharmonic Orchestra—with their instruments—plus their fiery conductor, Zubin Mehta.

At sea, the orchestra will split up in small groups and play chamber music—no grand salon can absorb the decibels of the whole orchestra. In Barcelona, Rome, and Athens, the orchestra *in toto* will perform on land. Although the musicians disembark in Athens, the *Danae* will continue on a four-day mini-cruise through the Aegean and Mediterranean before docking in Villefranche on May 21. The savings from the charter arrangements—New York, Nice (airport for Villefranche), New York—makes the extra five-day trip even more tempting.

In contrast, the *Daphne*, sailing on a one-week Caribbean cruise from New Orleans on May 14, will appeal to jazz enthusiasts. Dizzy Gillespie, Lionel Hampton, Earl Hines, Joe Williams, and Roberta Flack, all these top-flight jazz artists will perform. ▽

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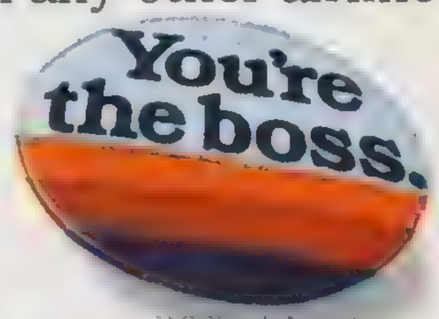
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Health

Going up safely, in the air or on foot . . . eye-clearing correctly . . . perusing the Pill

By Melva Weber

GOING UP: HEIGHTS DISEASE

Mountain sickness—a temporary nuisance or a real killer—can strike those whose newest sports rage is scaling craggy heights and walking the mountain trails, or even those of us who just fly from a sea-level city to a higher one. Young people, under twenty-one, are more vulnerable to altitude sickness than their elders—but we don't know why. Happily, the disease can be treated successfully, even can be prevented.

In *The Journal of the American Medical Association,* Charles S. Houston, M.D., of the University of Vermont College of Medicine, Burlington, described the illness's three major clinical forms—which may occur separately or in combination: acute mountain sickness (AMS), high-altitude pulmonary edema (HAPE), and cerebral edema (CE).

AMS—with headache, nausea and vomiting, shortness of breath—can happen at altitudes more than 6,500 feet above sea level, is quite common in people who go above 10,000 feet without time to acclimate. The cure usually is going back downhill and taking liquid to replace lost body fluid.

HAPE can happen above 8,200 feet, is frequent at higher altitudes when one doesn't allow time to adjust, usually within 24 to 60 hours. As its name tells, the disease attacks lungs, where fluid sets off coughing (sometimes with blood), difficult breathing, pneumonia-like symptoms. Oxygen, rest, fluid replacement, and immediate descent are called for.

CE, fluid pressure within the brain, is rare but dangerous. Its signs and symptoms include severe headache, mental and emotional upset, hallucinations, staggering, and other abnormalities in movement. Restless sleep, coma, and death can follow. When CE is even suspected, it's essential to move the patient to lower levels at once.

In the Himalayan mountains of Nepal, a medical research team studied and treated altitude sickness that occurred among 278 hikers who reached the village of Pheriche on the way to Mount Everest Base Camp, 18,000 feet up. Drummond Rennie, M.D., and Harry D. Levine, M.D., of Chicago, and Peter Hackett of Katmandu, Nepal, reported in *The Lancet* on tests showing acetazolamide (Diamox) effective as a preventive of altitude sickness when prescribed doses were given two days before and during mountain ascent.

A slow ascent is the best way to prevent mountain sickness. If you fly from low to high altitude, take time to acclimatize before any exertion. Better, stop at an intermediate altitude to sleep.

One spell of mountain sickness does not mean you can't go back up the peak. "In my experience," said Dr. Houston, "individuals are no more likely to have a second episode than to be unaffected. . . . People who love mountaineering should simply take added time to acclimatize."

If you plan to climb high or fly high, your physician can write these mountaineer-medical authorities for more advice: Dr. Drummond Rennie, Rush-Presbyterian-St. Luke's Medical Center, 1753 West Congress Parkway, Chicago, Illinois 60612; Dr. Charles S. Houston, University of Vermont College of Medicine, Burlington, Vermont 05401.

HERE'S DROPS IN YOUR EYE

Putting eyedrops in your eyes is tricky at best. Frederick T. Fraunfelder, M.D., chairman of the department of ophthalmology at the University of Arkansas School of Medicine in Little Rock, wants us to apply the eyedrops properly, so the medicinal effect isn't lost. His suggestions: Pull your lower lid away from the eye to make a sort of pouch. Drop the medicine into that pouch; look down as you gently close the eye and keep it closed a moment or two. Were you to blink, your lacrimal pump for carrying away tears would go into action, washing part of the medication into your nose, where it obviously would do no good. When drops must be placed under the upper lid, lie down with your head tilted back, have someone else place the drops (providing you trust the person), and don't blink.

Dr. Fraunfelder's research found that drops don't move freely from beneath one lid to beneath the other. The doctor would like manufacturers of eyedroppers to design them for smaller drops; most put too much liquid into the eye, he says, causing you to blink and weep away the medicine.

PILL, GULP, SWALLOW—ALMOST

That awful feeling that a tablet you tried to swallow is stuck halfway down is likely to be accurate. In Cardiff, Wales, K. T. Evans and G. M. Roberts decided to find out how well pills go down the esophagus into the stomach where they belong. Patients who were going to have X-rays of the upper stomach area were asked to take some test pills the size and shape of aspirin but containing some barium so the tablets would be visible on the X-ray films. A startling majority—fifty-seven out of ninety-eight patients—retained the pills in the esophageal tract for periods between five and ninety minutes.

The Welsh physicians warn that certain drugs can be potentially harmful when they remain in the esophagus, especially in the cases of older people and those who take their pills lying down. The doctors' recommendations: Take tablets during meals, not afterward. Take at least a glassful of water with any pill.

GOOD READING FOR CONTRACEPTIVE USERS

This spring, if you receive a prescription for the Pill from your physician or refill your prescription at your pharmacist's, you'll also receive a brochure required by the Food and Drug Administration expanding the information on the Pill packet; at the same time, the leaflet inside the packet will be updated, listing some of the Pill's possible side effects. Among the points covered in the new Pill booklet:

- **Birth-control pills are the most effective contraceptive method—except surgical sterilization.**
- **In women over forty, there's a higher risk of heart attacks in Pill users.**
- **There is, however, no confirmed evidence that the Pill causes cancer.**
- **Pregnant women should never take the Pill. It can damage the unborn child.**
- **When discontinuing the Pill in order to become pregnant, use another contraceptive method for three months. Too-soon pregnancy after stopping the Pill may result in birth defects in the baby.**
- **Noncancerous tumors of the liver appear associated with Pill use but are rare.**
- **Before planned major surgery, the Pill should be stopped for at least four weeks to cut down risk of blood-vessel clots.**
- **In a contraceptive, the lowest amount of estrogen is the best.**

VACCINE BREAKTHROUGH?

A new rabies vaccine from viruses and human cells developed by Hilary Koprowski, M.D., of Philadelphia's Wistar Institute is being hailed as a true medical breakthrough. A deadly infection from animal bites, rabies has long been treated by vaccination after the bite, not before. Rabies shots were dreaded because of their violent side effects and the danger of paralysis or death from the vaccine. More recent vaccines with milder side effects still required as many as two-dozen injections, were somewhat uncertain in effectiveness. And thousands of people have had to have the shots because the animals that bit them had escaped and could not be rabies-tested.

The new vaccine has tested out as safe and effective, with virtually no side effects, requiring only six or fewer injections. It's made of human globulin that is rabies-immune, is also expected to be used for preventive, instead of post-bite, immunization of naturalists, veterinarians, and other occupationally exposed people. And others bitten by animals that may or may not be rabid can face treatment without fear.

You're a woman, not a duck.

Know why water rolls off a duck's back?
Because there's a layer of oil lying on its feathers.
And oil and water don't mix.
Well, some bath oils don't mix with water,
either. They lie on top of it.
Alpha Keri® Bath Oil works with water.
It mixes completely in your bath, so when
you step out of the tub, your skin
is moisturized and protected all over.
With a light mixture of Alpha Keri and water.
Alpha Keri helps keep moisture
in your skin. So, long after your bath,
you feel soft and smooth.
Not slick or greasy.
No wonder so many
physicians recom-
mend Alpha Keri for the
treatment of dry skin.



Alpha Keri Bath Oil.
Works with water to smooth dry skin.

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Marlboro Lights

The spirit of Marlboro in a low tar cigarette.



Lighter in taste. Lower in tar. And still offers up the same quality that has made Marlboro famous.

13 mg. "tar," 0.8 mg. nicotine av. per cigarette, FTC Report Dec. '76

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Fashion Flashes

how to wrap & tie a scarf!

In a season where the hottest thing going is a scarf, what you want are how-to's for the best new scarf looks. Just what we have for you here....


1


2

Wrap a small, pretty waist

...all you need: two silky triangles measuring 50"-60" the long way **(1, 2)**. Hold one in front, one in back, with points down, and knot at each side. Extra-pretty: the look of two contrasting border prints—these from Echo—on a bare little cotton sundress.


3

Tie a one-shoulder top

Two pleated crêpe de Chine triangles from Karl Largerfeld **(3)**, knotted together on the shoulder, then knotted on the opposite side at the waist. For a blouson: knot at both sides.


4


5


6

Sarong-dressing!

Start with the biggest scarf—the 60" square—this, Saint Laurent's rose-printed crêpe de Chine. Wrap it around you, with ends in front, and tie in a knot **(4, 5, 6)**. Add a bikini, a high-heeled gold sandal—it's a knockout!

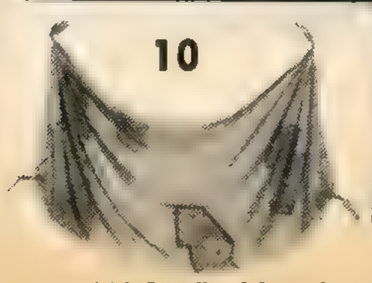
Wrap yourself in a silk cocoon

One of Mary McFadden's delightful ideas—her large silk print rectangle, knotted at each corner **(10)**—it rounds the edges, wraps the body in the lightest "cocoon" **(9)**.


7


8


9


10


11


12

New tops

To make from a 45" square—Règine Sicart's crêpe de Chine—a one-shoulder blouson **(7)**. Wrap to the side, tie two ends on shoulder, pull up enough fabric at waist to tie together.... For the strapless **(8)**, fold a 45" square in a triangle—Ascher's gauzy print—point down in back. Wrap and tie ends in front.

The fanny wrap...

...a la Basile calypso **(13)**. Do it yourself with an oblong piece of fabric, at least 75" long, 21" wide—ours, 86" x 21" in Far Eastern's blue-and-white stripes. Tie low—right over the derrière—knot ends in front.


13

Wrap-and-tie with an island beat!

The Basile-inspired hip-wrap **(11)**. It takes an oblong scarf—here, Basile's 27" x 59" batik print. The trick: wrap the scarf over the hip, gather fabric and tie *mid-scarf*, leaving ends loose and untied—they give the effect of a cascading ruffle!... Prettiest — fastest! — pyjama updater—a knee-length sarong **(12)**. Givenchy's silk flower print—a 50" square—knotted and tied at the waist.

How the French let you see what they want you to see.



No matter how attractive a woman is, she can never neglect her skin. The most fundamental aspect of beauty.

The French learn this at a tender age. For French women are carefully taught to perfect a look of radiant, seemingly flawless skin.

Their tools, quite simply, are beauty treatments and cosmetics as uncompromising as they. Lumilane Fond de Teint liquid makeup is one beautiful example of this.

Created to pamper, Lumilane enjoys a moisture complex that acts as an extension of daily skin care.

Created to enhance, this light-textured makeup gently covers to an even, natural finish. Yet brings to this naturalness a polished glow that has long been celebrated in Orlane cosmetics.

Lumilane is available in seven shades so every woman can find the one that best complements her skin.

Lumilane Fond de Teint liquid makeup. It will help you show the world what you want it to see.

The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.



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Orlane, 680 Fifth Avenue, New York 10019. Paris.

Vogue's Point of View—
March, 1977

What makes things look different

No big mystery: when we talk about things looking different this spring, we're talking about a turn to something softer, lighter, more romantic. And it has as much to do with accessories as it does with clothes—a silk shirt with a cashmere cardigan tied around the shoulders is one mood, and you've been there before; or you can wrap it in a shawl of crêpe de Chine flowers, and the whole mood of shirt-dressing turns a little corner. The point is, whatever the mood of the moment, accessories carry it; they give you instant effects . . . and to get this-year effects, you're going to want this-year accessories. Here, some tips. . . . **Collect flowers**—fresh flowers, silk flowers—and use them as though they were going out of style. Crush up a sleeve and clip it with a flower. **Hitch a skirt with a sash** and stick a flower in the waist. Loop flowers on silken cords at your neck. When you've got a little sun on your skin, twist a flower around a bracelet and wear it all the way up on your arm. Remember about flowers in the hair—the never-fail charm! . . . If you're wearing a full skirt and peasant blouse, **don't just automatically reach for your tailored straw belt**—when dressing becomes more ornamental, the terribly discreet accessory becomes invisible. Go for a double rope of gilded straw instead. Or a bright, triangled scarf—with ends pointing down (it's how to quick-change the line of a skirt!). . . . On a crêpe de Chine print, where you might have thought narrow gold-link belt, **think soft gold mesh sash** (think of the same sash tied loosely in the neck of white shirt—as a this-summer replacement for thin gold chains!). . . . **Think scarf where you would have thought tunic or cardigan or skirt**—to give a shot in the arm to a cream silk shirt and pants, take a big, wonderful, cream-ground print square and tie it on like an overskirt. In other words, begin to think of scarves as clothes—it doesn't take spectacular ingenuity (and we share all our how-to secrets on page 177). . . . For a change, use real color as a neutral. **Use red for all it's worth**—a small red bag will go right across the board at night (especially with black), and a high-heeled red sandal is the shoe that gets everything off the ground this spring. . . . Don't feel that it has to be big to make an effect: there's nothing major about a comb in the hair—it goes in the way a hand goes, it lifts, and that's it. It makes a difference—quickly and charmingly . . . and that's the name of the game we're playing this issue.

the scarf is it—

TIE IT, YOU'LL LIKE IT

Anyone who's still thinking of a scarf as something you tie around your hair in a high wind is in for a big, big surprise. This year, a scarf can be anything from a hair ribbon to an evening covering to the dress you wear underneath . . . you can tie a scarf as a blouson, as a bikini, as a sarong, as a tunic. In a word, you can dress in scarves. All it takes is a little wrap-and-tie know-how (q.v., page 177) and a scarf . . . or two . . . or twenty. On these 8 pages, some of our favorites . . .

The scarf to wrap as a shawl, left—*Saint Laurent's big, beautiful cabbage roses on a 60-inch square of silk crêpe de Chine. To throw over Oscar de la Renta's purple hammered-satin peasant dress—and wear with a smile . . . it's almost all you need at night! Shawl, about $200. Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Sakowitz; I. Magnin. All these pages: Hair, Christiaan; makeup, Ariella . . . Lipstick that does something—something soft but projecting—for a smile: Christian Dior Rose Secret. Other accessories, next to last page.*

Avedon



tie it...

...as a hair ribbon

A twist of printed silk georgette, from Karl Lagerfeld for Chloé. About $36. Saks Fifth Avenue. Makeup, from Frances Denney's Moisture-Silk collection—Spiced Cinnamon Eye Color; Indian Red Lip Color.

...as a beach cover

Saint Laurent's giant cotton scarf, all clean stripes and Provençal roses. About $100. At Bloomingdale's; Saint Laurent Rive Gauche, Washington, D.C.; Halle's; Frederick & Nelson.

Fashion details, next to last page.

Avedon



tie it...

...as a head-covering

The soft, pretty way to tie soft, pretty hair—a thin, ribbon-stripe scarf. Echo scarfs like this one, about $13. At Lord & Taylor; Garfinckel's; Rich's; Goldwater's; I. Magnin. Coty makeup—Silkstick Lipstick in Pewterfrost Sienna; Glowing Finish Bare Blusher in Cinnamon; Newpenny Bronze for eyes.

Fashion details, next to last page.

...as a pareu

Givenchy's cotton flowers over a bathing suit . . . over a shirt and pants . . . over and over. Jewel Case scarf, about $55. Bonwit Teller; Neiman-Marcus; I. Magnin. These pages: hair, Christiaan; makeup, Ariella.

...low—and long—on the hip

It's a hip wrap, it's a waist wrap, it's an ascot, left—it's Halston's Everything oblong in printed silk georgette (and the top is the top of the year!—his crêpe de Chine wrap). Scarf, Halston for Stratos. About $49. Lord & Taylor; Marshall Field; I. Magnin. All jewelry, Elsa Peretti of Tiffany.

...for the smallest waist

Karl Lagerfeld's waistmaker, right—the most sensational little thing in Paris!—as a camisole in black-and-white wool-jersey stripes, with one of his beautiful pleated crêpe de Chine skirts. Karl Lagerfeld for Chloé. Top, about $110; skirt, about $745. Saks Fifth Avenue; Nan Duskin; Rich's; Barton/Sligh's; Claire Pearone; Sakowitz; I. Magnin.

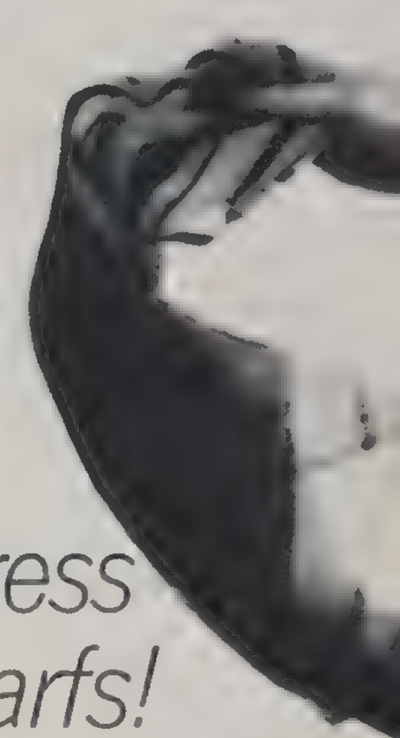
tie it...

Avedon

tie it...

...à la calypso

. . . and tuck a bunch of flowers in the knot!—the triangle scarf from Ungaro—crêpe de Chine flowers, cut on the bias, worn with Scott Barrie's nubby white soft shirt and dirndl. Ungaro for Jewel Case. About $80. Saks Fifth Avenue; Neiman-Marcus; Nordstrom.



...a dress of scarfs!

Trigère's blouson of scarves and wrap skirt in sheerest black silk chiffon, with splashes of hand-painted flowers and . . . what else?—a matching scarf. Dress and scarf, about $990. Mid-March, Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Miss Jackson's; I. Magnin. Other stores and accessories, next to last page.

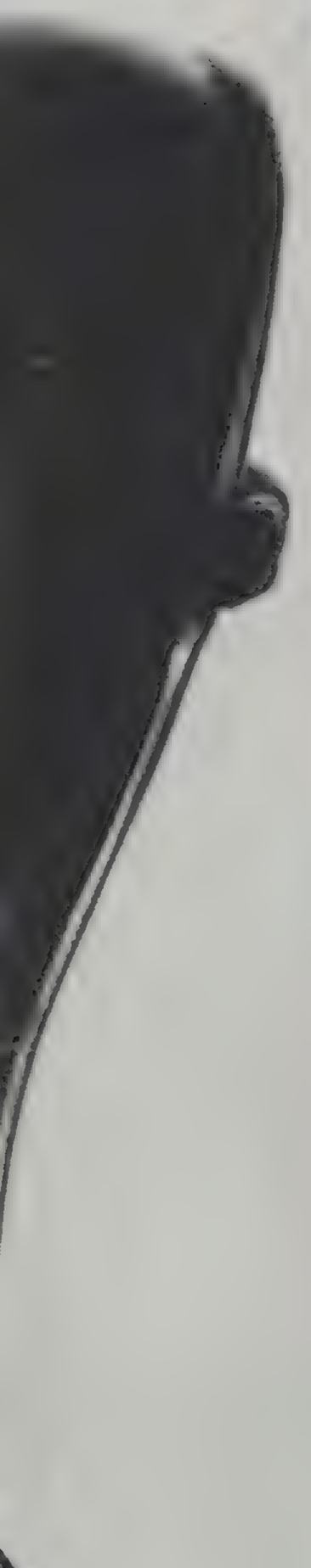
Avedon





GOODBYE BOOTS...

hello SANDALS



We're not saying you won't find—or want—a sneaker, an espadrille, or a soft little moccasin. But when it comes to news—the sandal is it! It's the shoe that can turn every look this season . . . and it's a different kind of sandal.

- *The big change: the big lift!—no matter what the height, every sandal is higher. High heels are sky-high—in the 4" range—and* thinner *(sexy is the point!). The new flat sandal gets a lift from a raised-and-sculptured sole; the same is true of a low heel. Everything gets off the ground this year!*
- *Think naked—more bareness is the rule. Sandals have been pared-down, stripped-away. And nothing lengthens the leg faster than a high, bare sandal!*
- *Look for interesting textures. A reptile with metallic shimmer; woven or braided leathers and metallics. The newest surface: the carved, polished "furniture" finish on a wooden sole and heel.*
- *Go for color! New metallic colors—platinum, pewter, bronze, copper. Plus silver and gold (gold for day, for night, for everything!). And go for the bright new sizzlers—reds, pinks, purples, electric blue.*
- *Touches to watch for: the gold piping on a shoe for day, the small satin flower on an evening sandal, the carving in of a wedge, mosaic patterns of color—everything invites!*
- *Legs . . . with some bare sandals, bare tanned legs are key. With others, think color—the palest tint-of-color stocking. . . . At night, think thin, sheer metallic —it lights the skin! For black—all the time: a sheer, barely black stocking. For white, for grey: the news of a pretty, transparent pearl.*

Right now, right across the board—day, night, with pants, skirts, shorts, bathing suits—the news is a sandal: this year's wear-with-everything shoe!

'77 Sandals—the prototypes, opposite, clockwise starting at the top: How high is high?—4" and climbing!—Charles Jourdan's sexy, slimmer, silver-heeled sandal, with silver lining, silver sole, black across the toe. About $88. Charles Jourdan Salon; Burdine's, Dadeland; I. Magnin . . . The non-flat flat—raised on a sculptured, "tire-tread" black sole—thin black patent strips wrapped in gold thread. Charles Jourdan. About $62. Charles Jourdan Salon; Neiman-Marcus; Nordstrom. . . . As dazzling—as knockout! —as a sandal comes this season: Saint Laurent's braided gold sandal on a high, sculptured wedge in gleaming purple with purple-and-gold rosettes. About $76. Bonwit Teller, N.Y.; Marshall Field. . . . The new lift of a polished-and-carved "wooden" sole . . . the new look of a tan calfskin mule, piped in gold. Joan and David for Martini Osvaldo. About $44. Bloomingdale's; Ann Taylor; I. Magnin.

Penn

The new sandal-dressing at night... high, bare—and dazzling!

Carried away... the romantic evening sandal, *this page*—pink satin and thin strips of gold held by a pink satin flower. To wear with something romantic... Oscar de la Renta's peasant dress in rose-printed silk... Bulgari's sapphire-and-diamond ring, pink sapphire-and-diamond earrings. Charles Jourdan sandals. About $79. Charles Jourdan Salon; Loretta Blum, Dallas.
Fragile... the look of a high, bare evening slipper, *opposite*—two strips of woven gold. And a beautiful pyjama—apricot satin top, lime-green harem pants, from Mary McFadden, with a shimmer of diamonds and yellow sapphires from Van Cleef & Arpels. Maud Frizon sandals. About $90. Maud Frizon Shop, N.Y.; Hattie; The Right Bank Shoe Company. Shown at the new Copacabana, N.Y. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Vincent Nasso.

Fashion details, next to last page.



TEKTRONIX

850

MATRIX
MONITOR



onward and upward!... the new sandal-dressing—the new high—day and night

The killer! *opposite*—great-looking legs in bare, beautiful sky-high mules—Geoffrey Beene's sensational copper-reptile evening sandals. And sensational stockings—*sheer*, gleaming gold! Sandals, about $95. At Delman at Bergdorf Goodman; Swanson's on the Plaza; Balliet's; Neiman-Marcus. Van Raalte stockings. Bonwit Teller, N.Y.; Wanamaker's; Dayton's.

The highest, *above left*—a 4¼" shaped heel—and the barest: wire-thin strips of red kidskin with copper. For day, night, for pretty legs and pretty dresses—a lift for everything! Sandals, from Charles Jourdan (where we photographed them). About $75. Bloomingdale's; Rothman's, Bal Harbour; Liberty House, Hawaii.

Colorful . . . *left*—the high-heeled red slingback with an inlay of tiny blue-and-green patent "tiles." To wear with bare legs, or a bare gleaming stocking . . . to wear with a breezy cotton skirt by day, a silk dress at night—it's color that does what a neutral does—and a lot more! Sandals, Customcraft by Rossi. About $60. At Bonwit Teller, N.Y.; Troy, Beverly Hills. . . . Car, from Collectors Cars.

Fashion details, next to last page.

Chris Von Wangenheim



Tuck in a flower, clip on a leaf...

this is the way to soften everything now.

Jacques Malignon

2

4

3

5

6

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8

9

1. To string across bare shoulders at night, Rosemary Peck's raw silk shoulderbag tied with violets and gold (all the necklace you'll need!), $36 . . . Joanne Cooper's vermeil leaf earrings for Kruger Gallery, $48 . . . and a little skin-pampering for Geminesse lovers: rich, peach-tinted Perfume Body Lotion. Hair, Suga at Bergdorf's; makeup, Ariella. *Some of the most beautiful new ways to wear flowers:* **2.** CeCe Kieselstein-Cord's gold-filled upper-arm "bugle" bracelet holds one blossom, $30. **3.** Satin-and-silver silk-flower pendants, from Maire Katznelson for Kruger Gallery—bow (which also works as a tack pin), $32; the vase, $55. **4.** One perfect tiger lily, to tuck anywhere—silk, from Diane Love. $13. **5.** On macramé silk cording, Mary McFadden's saucer-sized lotus blossom (she showed it worn to the back)—hand-forged brass dipped in gold, $310. *Part of the whole new, romantic thing of tucking flowers in your hair:* **6.** Silk violets held by a carved silver comb, Maire Katznelson for Kruger Gallery. $60. **7.** An ivory-and-silver hair pin, from Elsa Peretti of Tiffany, $40. *Every designer is doing them,* **8**—fresh flowered cotton scarves to tie every way (for how-to tips see Fashion Flashes, page 177). Adolfo Scarf's water-repellent square, $9. Bill Blass for Sally Gee, $9. Christian Dior for Cinquième Avenue, $10. Hiziak, $12. **9.** A strand of porcelain leaves to slide around the neck—Antonia Polozzi for Kruger Gallery, $40.

All prices approximate.
All stores, next to last page

Joyce Ravid

1

1. Two sporty, straightforward webbing-and-leather belts from the Mulberry Company, in tan with rust (buckled, $15; double-ring, $10) . . . and the most romantic leather belt! —Sylvia Agostini's long, punched-suède rust streamer that ties like ribbon. $20.

Natural rope-y textures, polished stones . . . neutral "jewels" for spring/summer: **2.** Knotted hemp strung with coral beads, Michael Moreaux for Colony Designs, $20. **3.** Rafael Sanchez's ivory pendant on a green glass ball, hung from palest-green serpentine beads, $200. **4.** Adrian's white rope necklace with a tube of color—here, orange, but it comes in almost every bright and neutral. $3. **5.** To wear high on the arm, with high-rolled sleeves: jade-studded ivory bangle, $390; black jade and gold bangle, $300; carved ivory bracelet with gold wire wrappings, $240. All, DvF Designs by Diane Von Furstenberg.

Everyone's best all-around glasses frames: crystal-clear —no matter what shape or tint, they don't weigh down your face. **6 and 15.** Sutain's tinted-crystal aviators with brown or green lenses (both, good shades for cutting street glare). $19 each. **7, 8, 12.** Three of Bausch & Lomb's colored-crystal aviators, here with dark, beach-geared lenses—from their Summer Crystal Collection. $25 each. **9.** Lightest on your face: totally clear crystal frames (lens-less here). Polo by Ralph Lauren for Optique du Monde (price depends on lens). **10.** Good as eye makeup: clear-framed blue gradients—Diane Von Furstenberg Sunglasses for Optique du Monde. $26. **11.** One of the thinnest, neatest crystal frames—Tura, $35. **13.** Super-neutral: clear frames, grey gradients. May Optical, $20. **14.** Sutain's blue tints, $19.

Sometimes "neutral" includes a sliver of color! **16.** Bright red plastic Ban-Lon Sunglasses by Bonneau, $9; thin, strong turquoise aluminum sunglasses, Revue Optiks, $60; zingy slick of lipstick, Scarlet Sampler by Mary Quant.

All prices approximate.
All stores, next to last page

Joyce Ravid

...are nifty: light, airy, they never break the line

Jacques Malignon

1

2

3

5

6

GOLD

...it's become an all-over full-time full-of-news thing!

Joyce Ravid

Gold bracelets to decorate the whole arm—slide them high! **1.** Gold-shot cloisonné bangles, Les Bernard, $30 each. **2.** Mary McFadden's hand-forged "wedge" bracelets, wrist-sized or upper-arm width. Gold-dipped brass, $230 each. **3.** Hammered brass leaves to curl around the arm, Marieluisa Stern for Stigi Jewelry, $44. **4.** Prado Designs' lapis-and-gold bangle, $1,546.

Golden waist-strips to tie like scarves, **5.** Left to right: Monet "vine," $25. Whiting & Davis mesh sash, $50. Elegant's clear vinyl ribbon piped in gold, $7. Sylvia Agostini's punched-leather streamer, $20. Whiting & Davis mesh sash, $50.

Part of the surprise-shoe news, **6.** (more, page 191): low metallic sandals—for day! (Super with a longer peasant skirt.) Julianelli gold scuffs, $55 each. Geoffrey Beene pewter wedge.

Modern drop earrings: either hoops—or large, simple, carved (no chandeliers!). **7.** Silver-and-vermeil, Toby Heller Sculpture Jewelry, $60. Smooth hoops, Marino, $4. Hammered-vermeil hoops, Ciani, $22. Hammered-brass leaf earrings, Marieluisa Stern for Stigi Jewelry, $36.

Gold for the beach, even! **8.** Tropic-cal sunglasses, and the sexiest maillot we've seen. Arabel (nylon/Lycra), $70. Hair, Marc Pipino of Pipino-Buccheri Salon.

However you wear your hair, **9,** there's a gold ornament to tuck in it (details, page 266).

Quick flashes: **10.** Cartier's Ceinture watch, from their Les Must collection (which has some of the best watches anywhere), $900; made-to-order beige lizard strap with deployant buckle, $300. **11.** Concord's gold-diamond-and-coral pocket watch—wonderful to pull out of a bag at night. $7,900. **12.** Tiny "dancing" bags—striped silk, Rafael Sanchez, $40; woven leather, Bottega Veneta, $95. **13.** Anne Klein's gold rep-striped belt for Calderon, $10 . . . Aldo Cipullo's striped silver ribbon, buckled in silver and crystal, $255.

All prices approximate. All stores, next to last page

Jacques Malignon





TOTES

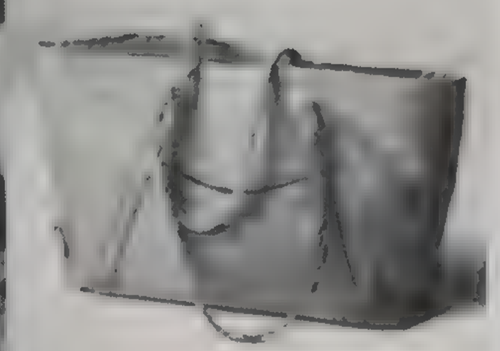
Today's handbag is a tote...and there's one



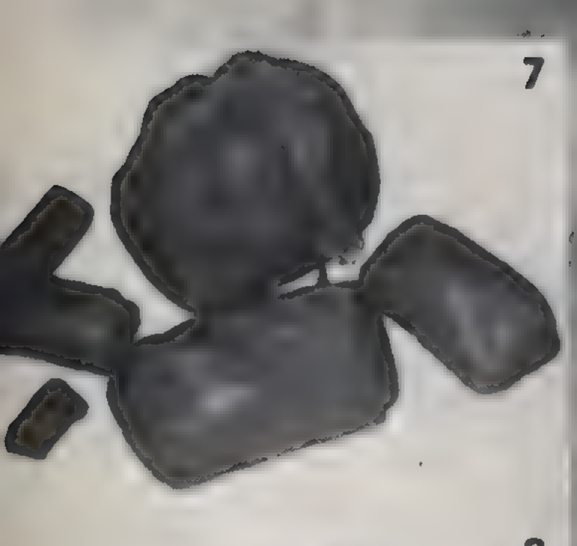












The leather shopping-bag totes—none of the old-fashioned handbag construction, and none of the excess hardware. **1.** Beige butter-suède—the two biggest members of the Mark Cross family of super-supple shopping-bag totes; 4 sizes, $45 to $65. **2.** Rugged tote in light tan, with inside pocket. Coach Leatherware. **3.** The Halston shopping-bag in industrial belting leather. By Hartmann, $100. **4.** The big, tall shopping bag with inside and outside pockets. By Georgetown Leather Design, $59. **5.** La Bagagerie's blonde leather carryall with braided handles, outside pocket, $185. **6.** The honey-leather tote with inside pocket. By Susan Gail, $92. *The organizers . . . to find your way inside a tote:* **7.** Bobby Breslau's collection of zippered pouches—the smallest holds keys, change; the largest is the size of a regular handbag—to put inside his giant drawstring sack (top) . . . everything in scarf-supple red Italian leather, $20 to $300. **8.** Bottega Veneta's zippered and pocketed "wallets"; zippered makeup pouches—in soft, shiny leather . . . terrific colors including rust, mustard, Burgundy, brown. Wallets, $55 and $60. Pouches, $25 and $35. **9.** Easy-to-get-into: Roberta di Camerino's brown calf cases with Velcro closings, $32 to $57. **10.** Hermès organizers—brown calf with zip tops, leather leashes that hook, $125 and $155.

for everybody



Totes can be string . . . straw . . . nylon . . . plastic. **11.** The best string bag!—natural, with leather reinforcements. Roots Natural Footwear, $29. **12, 14, 15.** From the Philippines, lacquered woven straw baskets in wonderful bright colors: with tops held on by cording, $55 to $125; the shopping-bag version, $95. By Rafael Sanchez. **13.** The yellow parachute-cloth tote—the only weight is what you put in it! Redwall for George Graham, $40. **16.** Great getaway tote to throw in a car, the boat—Lin Sergio off-white nylon with leather straps, $36. **17.** Surprise!—gold: for day—Larry Laslo's shiny zippered vinyl tote, $40. **18.** The classic French grocery bag in jelly-bean colors—stretchable string expands to hold everything! Charles Lamalle, $3. **19.** See what you have instantly—clear plastic zippered cases in 4 sizes for change, bills, makeup. Angler's, 35¢ to $1.25. **20.** La Bagagerie's transparent plastic shopping bag, $25; inside, Mark Cross red leather zippered makeup bag, $22. **21.** Fendi's black nylon bag with black patent trim—the all-around tote that works A.M./P.M., $115. All prices are approximate. For stores, see next to last page.

Alberto Rizzo



1. Two great shots of color—the swing of Patou's plastic fan earrings (one of our favorite drop earring looks now), $120 . . . and the bright mouth—Red Waterpoppy Lip Quencher from Chap Stick. (Makeup, Vincent Nasso.) *Color is . . . the news at the wrist,* **2**—the difference between last year's cuffs and these: three smashing color-chunked silver cuffs. Lasher-Wertlieb. Navy acrylic, $105; coral acrylic/ivory, $120; turquoise acrylic/ivory, $110. **3.** Enameled-wire cuffs, Trifari (have one in every color . . . or four red!). $7.50 each. *Day, night—when you're talking shots of color, red is the all-time supershot!* **4.** Five of our favorite red evening bags, all from Fendi (where the best evening bags in any color are found)—stitched leather or woven satin, $95 to $135. **5.** More color to swing at the ears: wonderful (unheavy) enameled silver "doughnuts"—Patricia Von Musulin, $98; Trifari's plastic hoops, $9; Patou's fans (see 1 also), $120. **6.** The straw bag at night—*the straw of the year*—woven, color-lacquered (here, in red), hung on silk cording. Rafael Sanchez, $90. **7.** Fun for day: bright plastic stars, bars, *et al.*, to comb back hair. Willie Woo at Monti-Filler, $6 a pair. **8.** Charming hip-wrap/waist-wrap: Laura Paprika's color-piped China silk sash, $9, to pull through colored glass rings from Dabi, Hollywood, $2.50 each. *Pick a pair, any pair, as long as it's red!* **9.** Scarlet sunglasses (to wear on a scarlet chain!)—details, page 266. **10.** Tess Sholom's colored-stone beads for Tess Designs—amethyst, amber, silver, old glass—hung with silver petals, $120. *At night, bird-of-paradise colorings.* . . . **11.** Feather hair combs—butterfly, Deborah Moissinac at Fiorucci, $10; yellow-brown, Lucille Day, $6; feather-and-ribbon tufts, Joan Ann Jablow—$4 to $7. **12.** Wrap-and-tie cording to sash the waist, to knot over scarves—Colony Designs' color-spliced long cords, $12 each; Fabrice's sensational red silk "switch," $30.

All prices approximate.
All stores, next to last page

Suddenly, color is what's giving everything (hair, ears, wrists, you!) a new kick

Jacques Malignon

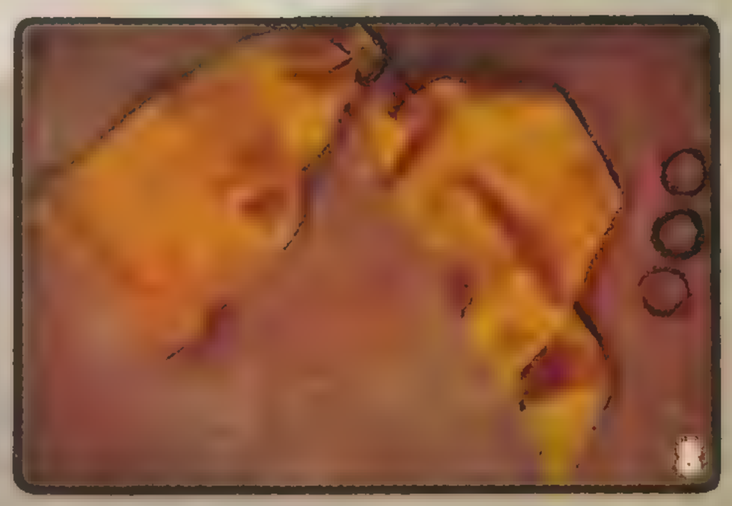


















Joyce Ravid

On these ten pages: Beauty looks Spring '77 . . . based on—body-revealing clothes (meaning: a body in shape!) . . . slides of sheer wonderful color . . . the best-looking skin, teeth . . . and hair—it's freer than ever. What all this is leading up to, today's number one beauty-maker: good health! Here's to yours . . .

What makes a smile a pretty one: good skin, well-kept teeth. What good tooth care is all about today. . . . Says Dr. James Lepley, chief, dental service, Memorial Sloan-Kettering Cancer Center: "What we're trying to do in dentistry is preserve the oral environment in its best state of health, which means not only caring for teeth but caring for supporting structures—bones, gums—as well. What is essential is preventive dentistry and the maintenance of oral health." How to accomplish this . . . **1.** through regular visits to a dentist . . . **2.** by keeping teeth, dental arches in excellent health . . . **3.** daily home care. What that involves: removing the plaque that forms soon after eating. Why plaque-removal is crucial: you can see a disturbance on the surface of teeth within one hour after eating. . . . Another reason to keep teeth clean, says Dr. Lepley: "Some people generate calculus (a buildup of calcified plaque and food debris) more easily than others. Diet is a contributing factor. A diet heavy in carbohydrates will generate calculus faster than one that is more balanced." . . . The cleansing aids

Your
Best
Accessory...
A
SMILE

In a year of accessories—the one to have is a beautiful smile...whatever you're wearing, wherever you're going—it's a winner!

Dr. Lepley recommends to use at home, *right*: **1.** Three toothbrushes with different-colored handles—each to be used just once a day. The reason: to be effective again, bristles need to rest, rebound. Re bristles: the kind to go for—whether natural or nylon—are *soft*. Stay away from bristles that are firm—they physically abrade tooth enamel. To remember when you're brushing teeth: brush tongue—it needs cleansing, too. . . . **2.** To tell if you're brushing correctly—use disclosing tablets (or the liquid form). They're made of red vegetable dye that adheres to plaque, makes it visible. Best way to do a plaque test: Every night before brushing teeth for eight to ten nights. Three weeks later, as a check—use after brushing . . . if you don't see red, you're brushing correctly. . . . **3.** Another essential: dental floss. . . . **4.** For stimulating gums, helping to prevent gingivitis (a gum inflammation): a rubber-tipped cone. It acts as a massage treatment, removes plaque in crevices a toothbrush can't reach. . . . **5.** A toothpick —it cleans between tooth-and-gum junctions. Best way to use one: with a long-handled holder.



What to do about upper-lip hair. . . . According to Richard Schweitzer, M.D., a Beverly Hills dermatologist and instructor in medicine at the University of Southern California, Los Angeles, the best thing to do is bleach it. If you prefer to remove hair, Dr. Schweitzer recommends waxing or electrolysis. Done properly, waxing upper lip is safe and skin-surface trauma is minimal. To know about electrolysis: It's not 100 percent effective. Says Dr. Schweitzer, "On an average, a good electrologist destroys about two hair follicles out of every three permanently." When to use the most caution: if you're thinking about using a chemical depilatory—it may irritate skin. Always do a patch test, especially if you change brands. To note if you're fair skinned: you have a greater chance of irritating skin. Another problem to be aware of: skin discoloration due to an inflammatory reaction. "If that happens," says Dr. Schweitzer, "the discoloration will disappear, but it will take several months."

"What changes skin's appearance as it ages," says Daniel L. Weiner, M.D., a New York plastic surgeon; associate professor of plastic surgery, Albert Einstein College of Medicine, "is heredity and environment. The kind of skin we have we get from our parents. And to some degree, the environmental factor will modify that. Exposure to sun, diet, smoking, the way you care for your skin all influence skin's appearance." . . . One of the first signs of skin aging is fine-line wrinkling especially on the skin just above the upper lip. What can be done about them? "Chemosurgery," says Dr. Weiner, "is very effective in removing fine-line wrinkles and can be used not only above the lip but on other areas of the face as well. Like any surgical procedure, it has limitations and must always be done by a physician." . . . **Facial exercise: Can it help?** . . . Says Dr. Weiner, "Facial exercise can't reverse the inherent genetic potential of skin to age, but it can modify it to some degree. Redundancy (skin sagging) is a function of skin not muscle, but it is conceivable that facial exercise can contribute to skin's vitality and tone."

Super look, right—Calvin Klein's shoulder-tied sweater, classic T—and a smile, licked with pretty Red Sand Super Luscious lipstick from Oasis Naturals by 'Ultima' II Charles Revson. Makeup, Way Bandy; hair, Christiaan. Fashion details, next to last page.



SO RED

The makeup coloring to go for this spring . . . it's all here in the palettes we've chosen: slicks of sheer, clear—unmuddied!—color. *Below*, one option—a palette of soft-red coloring.... Un-blue, un-violet, red this year goes the range from a soft primary red to a dusty rose. And not just for lips, nails, it's the color to go for—for everything! Instead of thinking dark/smoke / blue / green for eyes: think the new eye colors, the colors here. Whether they're pale taupe, beige, brown, grey —they're colors that have been warmed with a tinge of soft rose.

The two best makeups for spring...in wonderful, clear coloring—it's the only kind of makeup to go for this year!

BEAUTY NEW FOCUS...COLOR

Joyce Ravid

With soft, slide-y textures and the colors you're seeing in clothes this year, the makeup you want is as *soft* as a piece of handkerchief linen, as *pretty* as the coloring here. . . . The two colors to base a spring-makeup wardrobe around, that work with everything we're showing you day or night: soft red and peach (more about the palettes, these colors, *left*). **To wear with red:** clothes in glorious primary colors—sapphire blue, scarlet, a beautiful yellow. **Go for peach** when you're in peach, saffron, any of the naturals—white, oyster, bisque, tan—it goes the range from very pale to Manila. . . . And the newest way to have any makeup coloring: sliced with gold! It's part of the gold influence—in touches of gold, gold-piped edges—it's in the air and *everywhere* . . . **Tip:** If you're only going to own one makeup color with gold—make it a powder blush such as the one you see here, *far left*. It's the to-use-everywhere gleamer for polishing cheeks, eyes, around hairline. . . . **What to know about color this soft:** it never takes a hard edge. The lip liner to go for—one that matches lip color. Even better: one that's lip-toned . . . it works with everything. And if you like the look of eyelining: Go for a warm wonderful brown liner (alternative: silver grey) dotted on rather than drawn—it's *softer*. The pencil to own this year: a medium pencil-colored pencil (for that, read soft grey). It's the only thing to use to define brows and it works for everyone. . . . **Nail rule:** Go for a deeper toenail color than the one you use on fingernails—with a bare leg, with a gold sandal—it's a smasher! Alternative for short nails: a white stick and clear gloss—nothing looks better with a tan. **A must with makeup color like this:** a good moisturizer first (always!) or a sheer moisturized base (e.g., the one here in a range of six shades). Either protects skin, primes it for all the other coloring you use. . . . **Final note re our spring palette:** In a year when romance is it—never put a foot out the door without fragrance. When you're going for an accessory, it's the most feminine thing you can add. One we think represents what modern fragrance is all about—Chanel's new Cristalle. It's the kind of fragrance to lavish all over—all year—morning, noon, night.

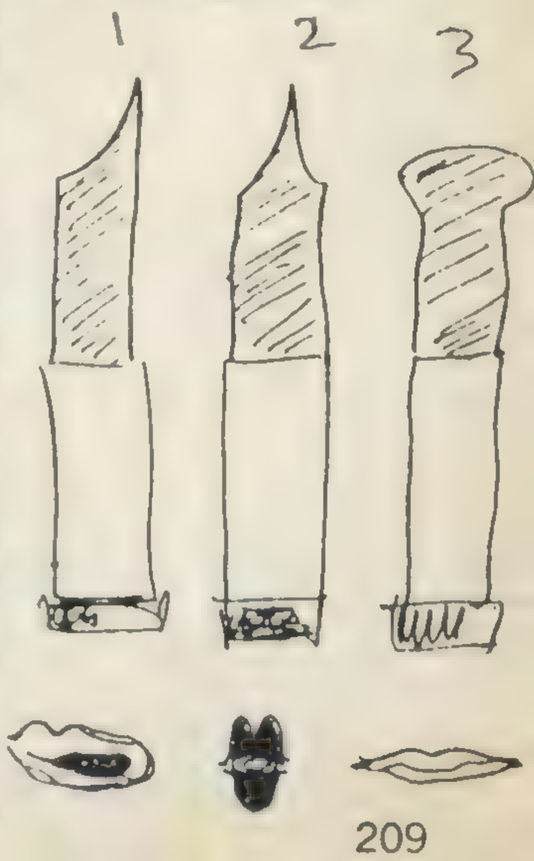
Lip tips . . . from Elizabeth Arden's makeup whiz, Pablo Manzoni: Before using lip color, pencil-line the natural bow of top lip, soften with a cotton swab—it gives definition without the hard edge of an outline. . . . Never leave lips bare. If you want a casual look, go for tinted gloss or a slick of no-color shine. . . . If you're a gloss-over-lipstick user, note: gloss cuts down on lipstick's stay-on ability. If you team the two, apply lip color more often.



If you're looking for another option, our other palette, *left*—in shades of peach . . . it's the other great new color to go for this year! And it runs the gamut—all the way from a pale tint of color to bright coral and tawny terra-cotta.

focus on: mouth color

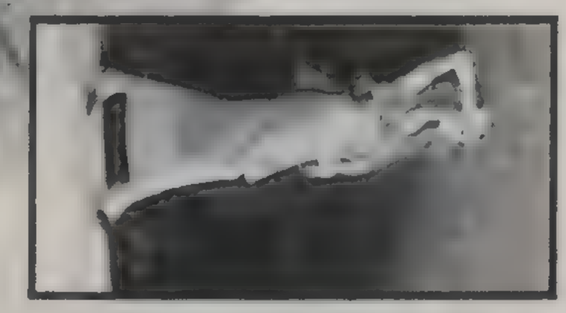
What a woman reveals by the way she applies her lipstick, by the shape it takes—everything! That from a man who should know—Christian Dior's international director of advertising and public relations, François de Roussy de Sales. His sketch, *right*: "(1) Lipstick worn on one side—it belongs to a woman who contorts her mouth, who is casual, not very *raffinée*. (2) Lipstick worn to a point belongs to a woman who purses her mouth, applies lipstick in a circular motion. This woman is as uptight as her mouth implies. (3) A sensuous woman colors her lips using the point of her lipstick—it ends up round unless she turns it to keep the point."



For all the details, all the makeup see page 266.

BEAUTY/NEW FOCUS...BODY

To wrap...
to reveal—



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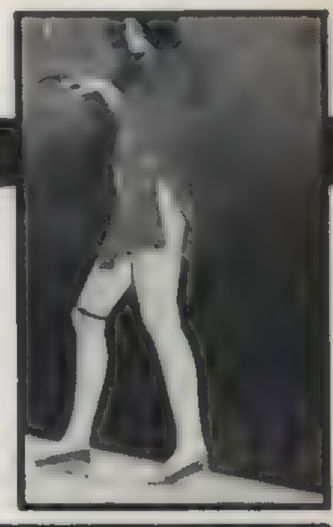


Terrific with a body in shape—the side-slit Lurex-ribbed teddy with gold-ribbon straps. If you owned it, you could wear it and wear it with an ankle-length skirt, a gold high-heeled sandal, and super-smooth skin that picks up the light and gleams! One way to have it—with body moisturizer such as Estée Lauder's Maximum Care Body Lotion. Gudule chemise, about $170, at Henri Bendel. Hair, Christiaan. Makeup, Way Bandy. If you're going to do only one waist exercise, do this easy stretch, illustrated above right: Stand straight, feet apart. Bend right; bounce twice. Do same to the left, five times each side, says Josette Paquet of the Health Club for Women, 465 Park Ave., N.Y.C., work up to ten. The exercise to do to firm thighs and hips, right: What's important, according to Joseph Nelson of the Nickolaus Exercise Studio: keeping a straight back, straight legs. Sit as shown—chest lifted, feet flexed. Pull abdomen in and slowly lift one leg; lower it to the floor. Repeat eight times each leg. Do more—i.e., work up to fifteen—as legs get stronger.





Update on Cellulite: The Facts . . . If you think you have it, think again. According to Dr. Philip R. Alper, assistant professor of medicine, University of California School of Medicine at San Francisco, there is no medical evidence to suggest that cellulite (definition: a disease of fatty tissue) exists. If there were such a thing as a fat-metabolic disease such as cellulite proponents maintain, says Dr. Alper, there would have to be medical evidence to support it. But in fact: there is not one substantial reference to cellulite in any medical source—most references to cellulite appear in lay magazines, as opposed to scientific literature. And biopsies done of so-called cellulite tissue show no difference from fat elsewhere. Neither holds poisons, toxins, or waste materials. There are, says Dr. Alper, fat areas on the body where the skin does look like that of an orange peel. But what causes the puckering has to do with skin's elasticity and its attachment to underlying tissue and nothing at all to do with deranged fat. And women who think that plastic surgery is the answer, think cautiously: the pitting does not entirely disappear after a thigh lift though it may be somewhat improved. What is true about body fat: it looks different on different areas of the body, and the amount of fat held on different parts of the body differs, too. In part, that is due to genetic makeup—we inherit our body type. What affects fat's appearance: (1) its water content—it is true that water varies fat's density, that some fat is denser than others . . . (2) skin's elasticity and its attachment to deeper tissues—the cause of the dimpling . . . and (3) where fat appears on the body. Fat, says Dr. Alper, is more apparent on convex surfaces—for example, on the thighs. What about so-called cellulite treatments. The typical cellulite diet, for instance, says Dr. Alper, is a good one. It's a low-salt, low-carbohydrate diet good for a woman who is prone to water-retention. And you do lose weight. Exercise is good. So is massage—but the idea that massage can break up fatty tissue, for that there is no medical support. Ditto the ionization and enzyme-injection theories of fat breakup. Ionization which passes small amounts of electrical current through skin surface with the goal of stimulating and breaking up fat has never been proven. In fact, many electric treatments which were used for years are now in total disrepute regarding effectiveness. There is no scientific data to support this treatment as medical therapy. And enzyme injections, according to Dr. Alper, also were abandoned in this country years ago because their usefulness is limited . . . . **The sensible approach to getting in shape:** If you're not overweight, but tend to have trouble in spots—spot exercise. If your problem is overweight, see your doctor. What's needed is a good diet and exercise plan. Or put yourself in the hands of a good nutritionist at an excellent spa with a doctor in residence. One to try: Anushka Institute (11 East 68th St., N.Y.C.)—they reprogram diet habits, give you recipes to take back home, that help keep the weight off.





The one thing to have in a wardrobe today: a pair of sheer support pantie-stockings. To wear under the slimmest, most body-revealing slither of a dress, anytime you want a really smooth —no-pantie-line—line. One to go for: Givenchy's waist-to-toe controller, Body Smoothers for Round-the-Clock—they're as sheer as a pair of stockings and the best ones we've seen.

One reason to keep your body in shape—all the wrapped waists and waistmakers, the clothes slit to the thigh you're seeing this year



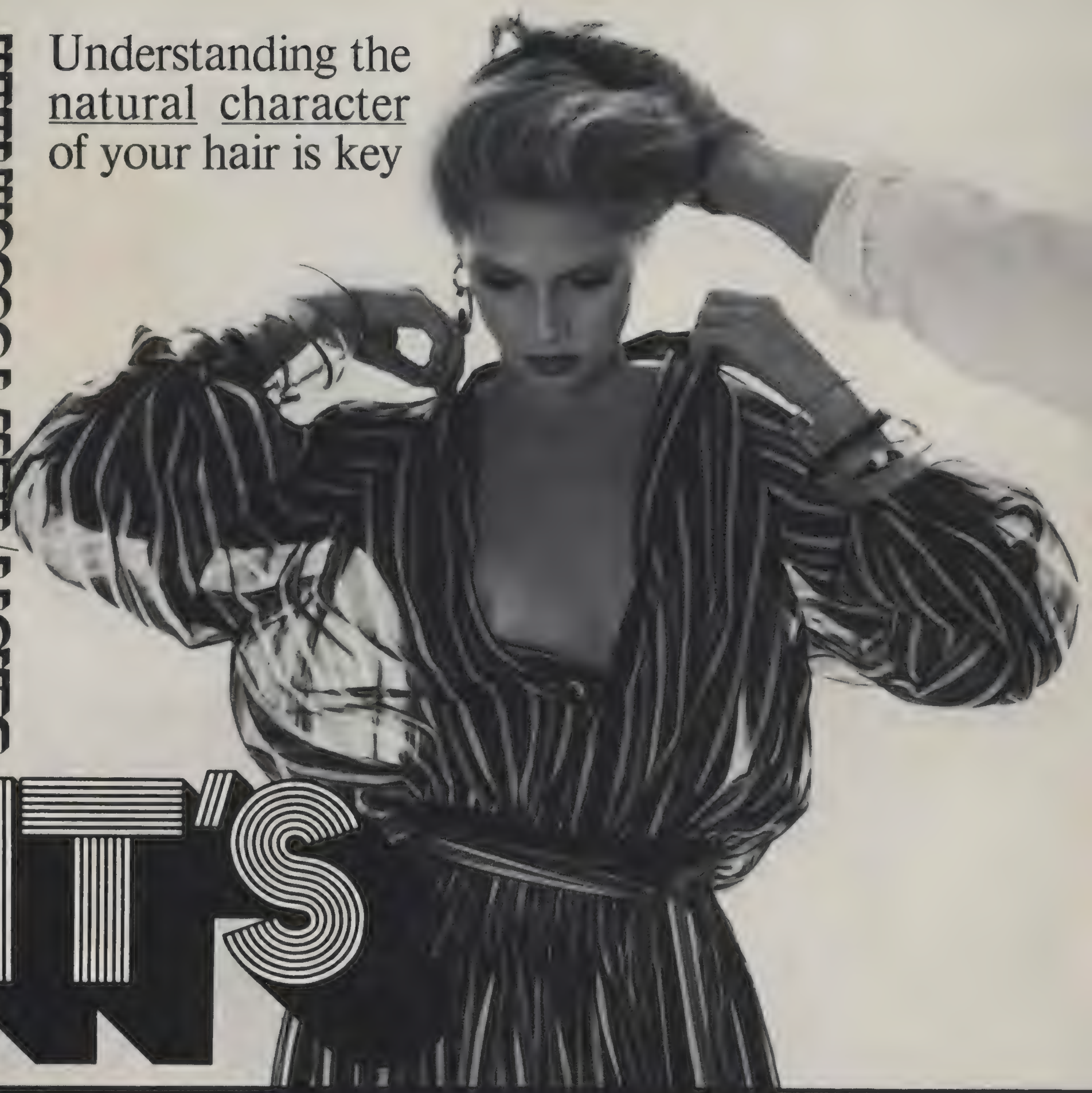


IF FANNY

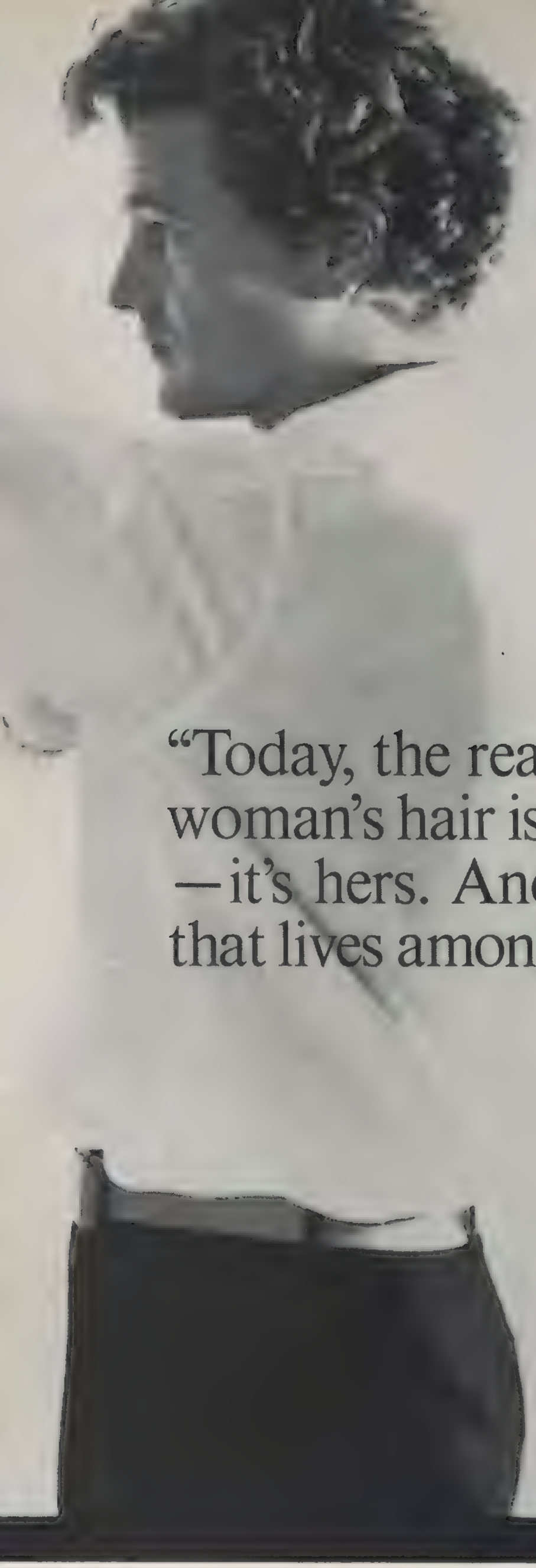
Arthur Elgort

BEAUTY/NEW FOCUS...HAIR

Understanding the natural character of your hair is key



IT'S FREE!



"Today, the real responsibility for a woman's hair is not her hairdresser's —it's hers. And I think it's an idea that lives among many hairdressers."

What's news . . . the new option for hair—a concept Christiaan (he's photographed, *left*) developed that we think is an exciting alternative for women—and something worth talking about. What the concept involves . . . some call it natural, some call it casual, but what it is, in the end, is really a matter of *attitude,* of allowing hair to go the way it wants to, freeing it from restrictions that literally have shaped it in the past. . . . We're not talking new style for hair. That's not it at all. It's attitude. And it isn't going to appeal to everyone, either. If you never put your head in water, if you never run your fingers through your hair—then it's not a look for you. Another point: Freeing up hair takes a new awareness. . . . the way hair looks, for example, after a day on the beach. You've noticed it, of course, but you probably haven't made the connection—warmth, humidity, salt —they're volumizers. The look they give to hair (what we mean by a new attitude) isn't unkempt or messy. It's just different—a surprise! . . . What it takes to have freer-looking hair. . . . For one thing, it takes a new hair vocabulary. Natural character is what counts. Meaning, says Christiaan: the way hair wants to go, its range of possibilities. What counts is the kind of hair you have. And the new rule: Never force hair to do more than it can within its own limitations. What it means in the long run—healthier hair, says Christiaan. Because hair is no longer forced, pulled, overdried. . . . What freeing up hair also means: taking responsibility for the way your hair looks, says Christiaan. And on this point, he says he feels terribly alone: "A woman's hair is her own responsibility—not her hairdresser's; I think it's an idea that lives among many hairdressers, not only myself." What varies the look of hair, where the new awareness we've been talking about comes into the picture: weather for one thing. Hair looks different in the summer months than it does in the winter much the same as skin does, says Christiaan. In winter, hair is drier, flatter. During summer months hair waves better, waves more. The more humid it is, the more volume hair has. Other factors to know about (to be aware of!) that influence the way hair looks: (1) the temperature and humidity of the room hair dries in, e.g., the way to get the most volume in hair —pin it up before a bath, bathe, leave "set" while you apply makeup, get dressed. . . . (2) the heat of shampoo water (the cooler the water, the fuller hair will be). . . . (3) the way you shampoo, the kind you use (details, *next page*). . . . (4) how you treat hair after washing. What's essential with freer hair: (1) A cut that works for your hair type—never for a style. Rule: If you can't deal with your own hair on a day-to-day basis, the cut you have (the salon you go to) is not for you. (Ditto if it's the kind of place that does washes, sets, and comb-outs that look the same on everyone.) While we're on the subject of cuts, the whole swing to freer hair works for any length of hair. But if you're looking for the *one* length to go for—Christiaan advises hair cut just above the shoulder. It gives you enough hair to work with, to be able to twist up and pin. *(Continued next page)*

The new hair tricks (this page, top to bottom): *pin-curling for soft waves (the new way—take lots of hair, make them big); for more curl—electric rollers for a few minutes only; free hair that moves—the only thing to hold it in place: a pretty comb.*

There's a whole new way to think about your hair today...there's a new set of rules! And it's for everyone!... It's not a matter of age.

Freer hair, above—*the way Christiaan did it, with Geoffrey Beene's slide-open blouson, soft-pleated skirt, both of striped silk chiffon. Fashion details, next to last page.*



Arthur Elgort



Always: hair cut for the type of hair you have—never in a style



What's important: clean beautiful hair in healthy condition

HAIR *The new tricks to "do" hair, the way Christiaan did them:* Above, *twisting hair to put it up;* opposite page, top, *hair that is hair—clean, healthy, and held with a comb;* opposite bottom, *another twist-and-pin look.*

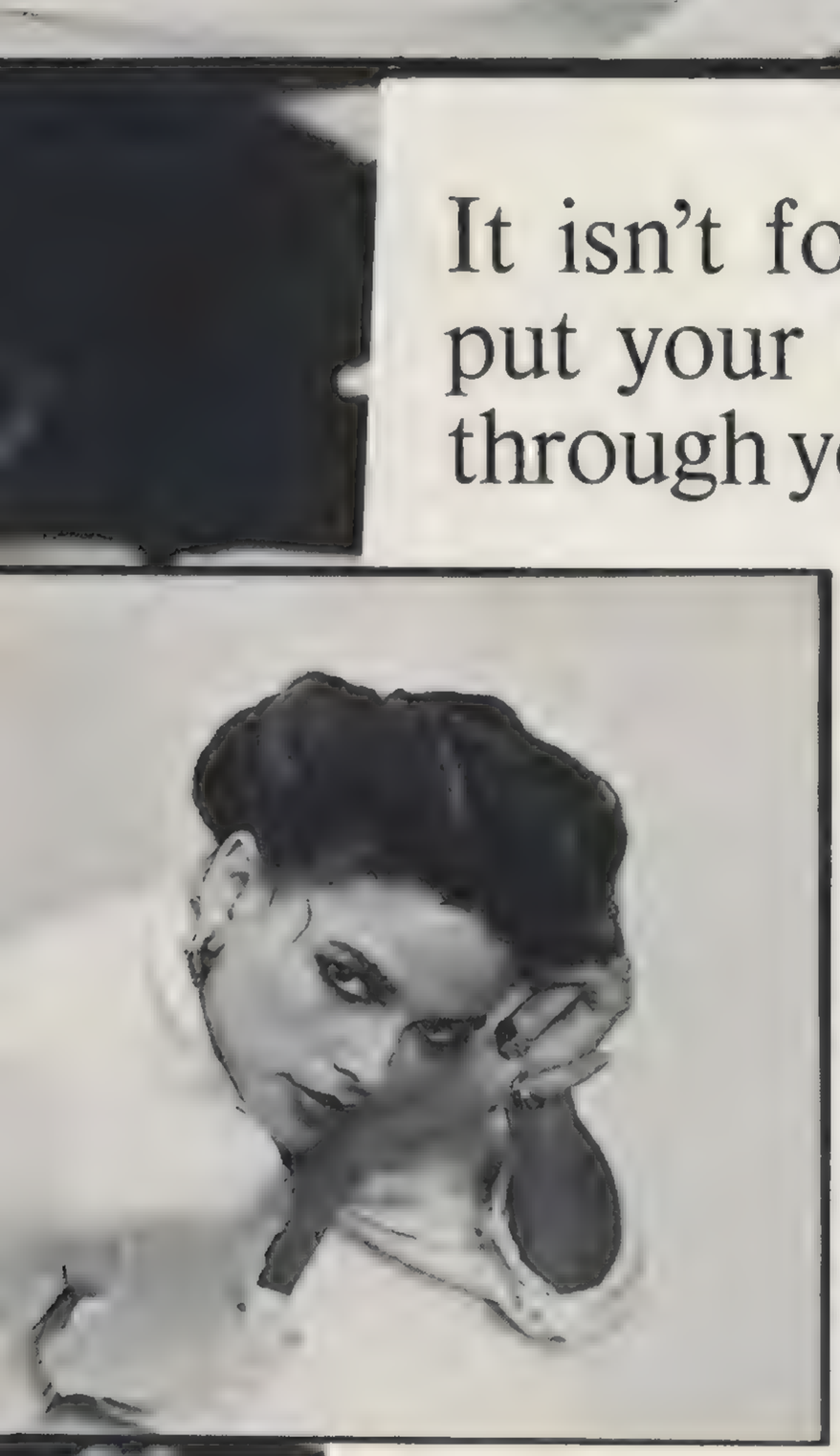
the look is...

FREER

BEAUTY/NEW FOCUS...

(Continued). If you're going for a freer look, how often to have your hair trimmed? Says Christiaan, the time to see your hairdresser—the clue: when your hair isn't falling right. That may be two times in two weeks. It may be once in a month. And if you *know* your hair, you will know that if it isn't falling right, it may *not* be the cut—it may be hair's condition, its color, time for a new perm—they're all part of the picture. Tip: If you never thought about a visit to your salon just for conditioning, think again. Key to the kind of fuller, freer hair we've been talking about is hair that is healthy—it's what you notice first. Another thing we'd like to mention, this time re color. It's as much a part of the whole new thinking on hair as anything else. The kind of haircoloring we think is it and will be coming on stronger, the kind Christiaan is doing—color that combines lightening agents with the natural bleaching effects of the sun. It takes a colorist to know what to apply and where, but it's the sun that acts as the catalyst, that adds glorious highlights to hair. . . . How to work with freer hair that's natural looking . . . the hair tools—the pins, clips, rollers—haven't changed. What has—the way you use them! For example, for the most control: comb hair after shampooing (always with a wide-tooth comb) or pull it back—it's another sleeker. To smooth hair, use pincurls but not small, all-over-the-head ones. The trick to a pincurl—the bigger it is, the less it curls hair. Three large ones, for instance, will only smooth hair. If you want curl or at least some wave, use slightly smaller pincurls with less hair. You'll get more curl, too, if you curl hair wet rather than dry. Re wet vs. dry-setting—you'll get interesting variations with both methods, but you'll have to experiment to see the way they affect your own hair. For the most volume, let hair air dry. (If hair lacks any body, Christiaan does suggest a perm.) Or use a blow-dryer—newest way

It isn't for everyone. If you would never put your head in water or run your fingers through your hair, then it's not a look for you.



—with head bent over and fingers for combing . . . it's a great volumizer especially for straight hair. To avoid: blow-drying hair straight with a brush—it takes all the natural character out of hair. Other volumizers: hair combs—they lift hair, add waves. Electric rollers—for curl, for height (use for a few minutes only). Two things to know: Setting lotions help add volume; cream rinses give smoothness. And shampoo—it's what lets natural character—the motion, the bounce come through. The kind to go for—a mild non-detergent one with a backup of treatment products to use along with it. One of the best—newest—ones we've seen: the pared-down, five-product hair program from Vidal Sassoon. If you own every one of them, you have everything you need to keep hair healthy and in shape—which is the point of everything we've been talking about here.

Hair . . . If it's as casual and pretty as the waist-tied roll-sleeve collarband shirt and pants, opposite page—*you've got the idea! And the point—it's as easy to do as putting in a hairclip. Shirt, of silver Lurex-striped silk chiffon, pants of Qiana, from Harriet Selwyn's Fragments. Hair, Christiaan; makeup, Sandra of Xavier New York. Jewelry, Bulgari Danaos Ltd. Fashion details, next to last page.*

Arthur Elgort

look what's happened to skirt

s!

All of a sudden, skirts are more than a nice change of scene from pants; they are *news*. And if you're looking for a reason, here are four big ones from Paris—they don't just hang there, they *do* something!

From the man who got everyone thinking skirts again, *opposite far left:* one of Saint Laurent's new side-hitched skirts over zouave pants—all crinkle-cotton flowers, color, and float. With Lurex rickrack, a silk cord waist-wrap dangling gold coins, and his off-the-shoulder peasant blouse in flowered fuchsia silk chiffon. Skirt, about $210; pants, about $160; blouse, about $225. At Bloomingdale's; Younker-Kilpatrick; Sakowitz; I. Magnin; Frederick & Nelson.

Mark of a Dior skirt, *opposite, left:* Bohan's small, gold-cummerbunded waist, here with one of the best new takes on a dinner suit anywhere—the coral crêpe de Chine shirt-jacket and fluttering pleats, with a shimmer of a tank top in beige-and-gold Lurex. About $575. Bergdorf Goodman; Barton/Sligh's; Carson Pirie Scott; Woolf Brothers.

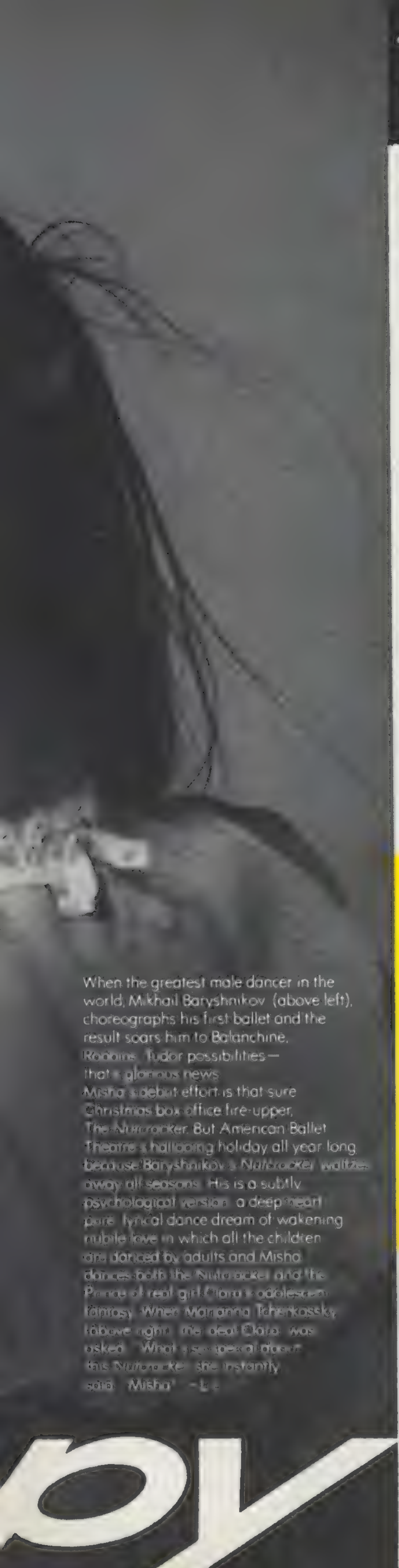
The skirt as an apron, *left*—Valentino's signature way to swing a pyjama—in one of his beautiful violet silk-chiffon prints, over narrow matching pants (don't miss the high-heeled sandal—everyone's doing it this year!). About $825. At Valentino Boutique, N.Y.; John Baldwin; Claire Pearone; I. Magnin.

Lagerfeld's star, *right*—the side-hitched skirt held with two tiny buttons at the waist. Here on his halter-top dress of pleated rose crêpe de Chine. The rest is all pleated scarves—the separate, pale pink-lined "bolero", the twist of silk at the waist—and ravishing! About $975. At Saks Fifth Avenue; Nan Duskin; Barton/Sligh's; Stanley Korshak. Hair, Bruce of Jean-Marc Maniatis; makeup, Jacques Clemente of Elizabeth Arden, Paris.

Gilles Ben Simon

People are talking about...

Get hap



When the greatest male dancer in the world, Mikhail Baryshnikov (above left), choreographs his first ballet and the result soars him to Balanchine, Robbins, Tudor possibilities—that's glorious news. Misha's debut effort is that sure Christmas box office lure-upper, The Nutcracker. But American Ballet Theatre's ballooning holiday all year long because Baryshnikov's Nutcracker waltzes away all seasons. His is a subtly psychological version, a deep heart pure lyrical dance dream of wakening nubile love in which all the children are danced by adults and Misha dances both the Nutcracker and the Prince of real girl Gloria Govrin's adolescent fantasy. When Maria Tchernkossky (above right, the real Clara) was asked, "What is your idea of dancer in this Nutcracker?" she instantly said, "Misha!" —L.L.

YOUR STATE OF MIND

Kurt Vonnegut:

We've begun to identify chemicals that keep us sane

I can't see that reality has improved in the least. We are still on a damp speck of dust floating in a vacuum, and dependent for warmth on a minor star. My only good news about reality is that my son Mark is better at interpreting it than he used to be. As he told the world in his fine book *The Eden Express,* he was crazy as a bedbug for a while. Now he is completing his second year at Harvard Medical School, and his wife is going to have a baby and all.

Mark was cured by luck and his own courage and by chemicals, mainly vitamins and minerals. And, while Mark's treatment was going on, I remembered Dr. Walter Bruetsch, the head of the lunatic asylum in Indianapolis when I was a boy. Back in the 'thirties, Dr. Bruetsch had told me that it was chemicals, not catastrophes or heartless relatives, that made people insane. He promised me that someday chemicals would be the chief cures of diseases that smashed people's contacts with reality to smithereens.

We have begun to identify some of those good chemicals now, or at least to suspect what some of them might be. By and by (who knows?), we may routinely ingest them in order that our responses to the universe outside our heads will be more consistently appropriate and humane. We are most destructive, God knows, when we are most mistaken about what is really going on.

It is my experience that human beings invariably want to be honest, just as they invariably want to breathe. If they nonetheless stray into moral squalor, as did the late J. Edgar Hoover, for example, it is because they haven't eaten the right chemicals, possibly because they haven't understood even fragmentarily what is really going on.

Kurt Vonnegut's newest novel is "Slapstick" (Delacorte/Seymour Lawrence).

Rosalynn Carter:

American women are powerful individuals

The next few years could be wonderful ones for women as they continue to move strongly and surely into the areas that interest them—and that's just about everything. Through the hundreds of women I met when I traveled across the country campaigning for Jimmy, I confirmed what I already knew: that women have the energy, the compassion, the interest, and the executive ability to handle jobs as demanding as those any man may hold. American women are powerful individuals—a fact they are proving with each step they take.

Sometimes I am asked when it was that Jimmy accepted me as an equal partner in our work. I have to answer that there was never a time when he did not. As a Navy wife, I was left alone for long periods of time to raise three babies and run a household. When Jimmy took over the family farm in Plains, I took accounting courses and learned to keep the books and to manage our new seed business. When he set

(Continued)

15 PEOPLE IN THE NEWS TELL WHAT KEEPS THEM "UP"

Avedon

YOUR STATE OF MIND *continued*

out to run for Governor, and then for President, I campaigned independently to help him. Each time I decided what I wanted to do and did it. Jimmy encouraged me. Each of us did what we could do best.

As First Lady I plan to continue to work just as hard as I can, especially in the fields of mental health and programs for the elderly. And I will be in the forefront in the movement to pass the Equal Rights Amendment to guarantee all women—particularly those who are the sole supporters of their families—the sense of equality I have known throughout my life with Jimmy.

Adam Smith:

You might see the colors of sounds and the image of a taste

Consciousness, to be aware. We are already used to consciousness in the social sense. as in, say, women's consciousness-raising. Or in the pharmacalogical sense, as in consciousness-expanding. The consciousness I find cheering is neither social nor pharmacalogical but comes out of discoveries about body and mind. For example: turn off your abstracting, logical mind, and your stomach will calm and your bronchi smooth out. Marathon runners report that if you keep going after your second wind, you can get a third wind—and a free-floating sense of serenity.

Lyrical biology writers such as Lewis Thomas and Lyall Watson can develop your consciousness of natural rhythms. Year-old babies, exposed to the rhythms of a mother's heartbeat, smile with fetal memories, cry less, gain weight. The earth's magnetic field fluctuates eight to sixteen times per minute, the same as the basic rhythms in your brain—perhaps no coincidence. Your cells have such marvelous intelligence that, if cells could talk, you would be glad to have one to dinner; and your genomes have clocks more impressive than the Greenwich Observatory's.

Is there some sort of "natural knowing" that we lose in our schooling? Someone will suggest that this year. Can Japanese children really turn tennis balls inside out by merely concentrating on them? Can "healers" heal? Could we learn—it might take another mode of schooling—to see the colors of sounds and see the image of taste?

That would be another dimension of consciousness. Sober people who have not totally lost their sense of mystery are talking about such things. See, it's beginning to get interesting.

Adam Smith's latest book is "Powers of Mind" (Random House).

YOUR LIFE AND LOVES

Shere Hite:

Women can reach orgasm as easily as men

For centuries, women have been described as having "problems" with sex. However, it is now becoming clear that it is not women who have a problem with sex, but the society that has a problem with its definition of sex—a definition that hurts both women and men, but a definition we can change.

The facts about women's sexuality, according to 3,019 women ages fourteen to seventy-eight, are the following:

- The majority of women do not reach orgasm as a result of intercourse per se. This is an unrealistic expectation that has placed a great burden on women (and men). The overwhelming majority of women require stimulation of the clitoral area for orgasm. Even many of the 30 per cent of women in *The Hite Report* who did reach orgasm regularly from intercourse had very specific ways of getting clitoral contact during intercourse. This is not to say, of course, that women do not enjoy intercourse for many other reasons as well.
- Most women know how to make their own orgasms whenever they want. Even since Kinsey's time, the majority of women have known how to masturbate to orgasm when they wanted—easily, quickly, and with great physical pleasure. In my study, 82 percent of the women could masturbate, 95 percent of those always to orgasm.
- The stereotype that says it is more difficult for a woman to reach orgasm than for a man is not true. It is our society's insistence on a certain "way" for women to reach orgasm (*i.e.*, through intercourse) that deprives women of orgasm and results in their being defined as "dysfunctional"—a "dysfunction" Masters and Johnson call "coital orgasmic inadequacy."

This is an exciting time, because we can redefine (or undefine) sexual relations—or physical relations, as I prefer to call them—to make them into something more beautiful, more pleasurable, and more personal. For example, why can't we make our own orgasms if we want, when we are with another person? But even more importantly, there is no need for us to continue to think of "sex" as something called "foreplay," followed by intercourse, and ending with male orgasm.

This rather rigid pattern was canonized approximately three thousand years ago for political reasons—although earlier societies had considered it to be only one of an infinite variety of possibilities. Men are also hurt by the rigid performance stereotypes inherent in this definition of "sex." What is the meaning of physical relations anyway? We should be able to kiss and embrace our friends or sit close together, according to how we feel, without its "implying" anything. In short, our whole idea of sex must be reevaluated: we need to make a new kind of physical relations to go with a new, more humane and pro-life society.

Shere Hite wrote "The Hite Report" (Macmillan) exploring female sexuality.

Betty Ford:

The family nourishes the spirit: it's the harbor for love

Among my favorite family treasures are four old-fashioned wicker Easter baskets that I am saving for my grandchildren. Susan's doll collection, my husband's bassinet, Christmas stockings, and a beautiful monogrammed ring from mother Ford are also part of the tangible legacy for the next generation of our family.

But the true valuables of any family are not packed in boxes, and these are the love and trust and understanding that bind a family together.

I believe the primary responsibility of the family is the nourishing of each member. This nourishment comes in many forms and its strength comes from the caring of each family member for each other, and for the family as a whole.

The family is a root system giving each individual an anchor of love and acceptance and also providing encouragement for growth. It is exciting to see a family grow and change through the years with the changes within individuals.

When our children were young, our family provided shelter and protection for their physical and spiritual needs. As the children grew older, their contributions to the family expanded; and we grew stronger spiritually because of their strengths. Now that they are adults, we look to each other for comfort in times of trial and for joy in times of pleasure.

The family changes as the individuals change, but an important constant remains —the family is the harbor for love.

I believe, because the family best nourishes the spirit and best teaches us to love and share, the family as an institution will always thrive. No matter how much the world differs from year to year, the basic needs of a human being for love and acceptance never change.

When we hand down small treasures of past days, we are really handing down symbols of love and faith. Those Easter baskets I've saved will share the joy of one family with another family in the next generation. It's this beautiful continuity of sharing and caring that makes the family indispensable for all of us.

VOGUE, March, 1977

Charlotte Curtis:

Your own way of managing is probably the best

Beverly Sills doesn't carry a handbag. William S. Paley works better if his pen is esthetically pleasing to the eye as well as properly inked. Robert Townsend ran Avis without his own secretary (he borrowed other people's), and the Duke of Windsor once said he survived the rigors of an overcrowded schedule by never passing up a chance to eat, sleep, or go to the bathroom. So much for other people's systems. Running a life is a uniquely personal matter; and the good news is that, as long as it works for you and you feel good about it, your own way is probably the best.

For years, psychologists have been telling us that in the end we do what we really want to do whether we realize it or not, that if we truly want to be organized we are; and that, if we only talk about it, we really don't care. If we did, they argue, we'd do something about it.

What is newer—and in direct conflict with professional organizers, well-meaning mothers, and exquisites of one sort or another—is what has happened to the Puritan concept of order. That stern reminder "a place for everything and everything in its place" seems to have been lost somewhere, maybe under the sink behind the silver polish and the box of dutifully saved rubber bands. Yes, neatness no longer counts.

Neither Jackson Pollock, Pablo Picasso, nor Albert Einstein was neat. Mao Tse-tung's office was a shambles of books and papers. The French nobility have forever cluttered the tops of tables, mantels, and even pianos with bits and pieces of historic grandeur. Norman Mailer's house is a tangle of personal treasures. And Harrison E. Salisbury, that distinguished journalist who's always writing three books at a time, usually may be found behind a compost heap of memos, notes, yesterday's newspapers, the newest books, and, with any luck at all, year-old jelly beans.

While disorderly closets, drawers, and desks are hardly signs of genius, neither are their reverses. But a cleanup does generate an instant sense of accomplishment. The trouble is that a lot of people mistake it for the real thing.

Charlotte Curtis's new book is "The Rich and Other Atrocities" (Harper & Row).

Alex Comfort:

It may take you seventy years to reach age sixty

The "good news" on aging is that most of what you probably believe about it is untrue. It used to be said dogmatically that intelligence, sexual performance, employability, and the general ability to live usefully and enjoyably declined disastrously with age. We now know that this is wholly false. In healthy people (at least 75 percent of people over sixty-five describe themselves as "well"), none of these disasters occur. Neither need you expect to fall into the hands of a "nursing home" (4 percent of older Americans), or become "senile" (under 10 percent). You have a cumulative one-in-three chance of having some disability that you will notice, but this may be no more than needing spectacles or artificial teeth. One couple in three continues to be sexually active into their mid-seventies, and many beyond that; if one looked only at people who had always valued sex highly, the percentage would be higher still.

You will never become a different person by virtue of time. The chief cause of "oldness" in behavior is role-playing—that is, going along with the prejudice of society against older people that sees them as witless, daft, asexual, feeble, and so on. The strategy is therefore to resist that prejudice, by putting down the downputters, flaring up at demeaning uses of the word "old," staying gainfully employed. By the end of the century, between 14 and 20 percent of the population will probably be over sixty-five. If they do not succeed in teaching society manners toward the old, that can be only through lack of effort.

Finally, it looks as if medicine eventually may be able to make it take at least seventy years to reach age sixty. What can you take to bring this about? Take the trouble to write your Congressman to see that the National Institute on Aging, the NASA of this project, gets at least as well funded as one Latin American goon.

Dr. Alex Comfort's newest book is "A Good Age" (Crown).

YOUR JOYS AND PLEASURES

John Leonard:

TV news is good, even when the news is bad

You ask at a bad time. Mary Tyler Moore will not be back next fall, which is a major blow to the nation's perkiness. Neither, apparently, will Bob Newhart return; and Harvey Korman is rumored to be deserting *The Carol Burnett Show*, which leaves nothing much on Saturday nights but the homoerotic claptrap of *Starsky & Hutch*, and so we will have to learn to talk to one another, make love, popcorn, read Hegel.

Burnett, though, is good. So is Walter Cronkite, our grandfather: he will be the anchorman when Sirius the Dog Star decides to sterilize all earthlings as an antiseptic precaution on behalf of the cosmos. TV news, in fact, is good, even when the news is bad: TV news coverage is better than that of most local newspapers, as the critics would find out if they ever crossed the Hudson in a kayak. Tony Randall is good: the other night he went to bed with a judge. (Of course, this being television and not the Broadway theater, the judge was a woman.) *60 Minutes* is very good, and so is *M*A*S*H* and anything with Blythe Danner in it and any football game without Howard Cosell. *Mary Hartman, Mary Hartman* used to be good. James Garner and Hal Linden and Captain Kangaroo make us feel better about the world. Barbara Walters gives us something to talk about. Merv Griffin gives us someone to feel sorry for.

But I am missing my point. TV is much more than its programs. Without TV, we would never have known the truth about Mark Spitz, and cats would have to sleep on the stove to keep warm. Without TV, when a Super Bowl or a moon-landing or an Oscar or an assassination happened, we would have no way, in our motels and mobile homes, to experience ourselves as a nation, a single throbbing optic nerve. And without TV, our hope and fear and greed and guilt and envy would have no sanction, no approval. As Gore Vidal has written, "The relationship between consumer and advertiser is the last demonstration of *necessary* love in the West, and its principal form of expression is the television commercial." Singing hamburgers! Toothpaste with sex appeal!

On the other hand, without TV there would be no Don Rickles or Paul Lynde.

Novelist John Leonard is chief cultural correspondent for The New York Times.

(Continued)

Ada Louise Huxtable:

You can have your city's past and use it too

The Bicentennial was more than a celebration; it was the year America discovered it was no longer young. Age in a country is like age in beautiful women—both become more interesting, more aware of their assets and their past, more concerned with conservation. Preservation, as a way of conserving the American past, has taken on new meaning. It has ceased to be a discreet devotion to tasteful eighteenth-century house museums and pricy antiques. The good news is that the country's architecture, history, and culture finally are seen as economic, esthetic, and environmental necessities.

What's good about preservation now is that it is part of a sense of the living city. It involves a deeper understanding of the continuity and contrasts of urban art and life. It is an index of a greater awareness of the relationships of the past, the present, and the future. The definition of preservation has grown from a limited preoccupation with the individual landmark to concern with the nature of the neighborhood and the community. It deals with the character and amenity of structures and spaces that add the grand or modest beauties and unique pleasures of place of an earlier age to the bleak reductionism of today's commercial construction.

What is very good about all this is the sophistication of today's preservation in terms of urban design and environmental excellence. And what is better yet is the power base from which preservation now operates—a true public coalition from grass roots to *grandes dames*, recognized from Congress to City Hall. And what is best of all—the results are seen not only in that litany of worthy old structures saved from the bulldozer by little old ladies in tennis shoes chaining themselves to fences but in the technical achievements of zoning lawyers and Congressional tax reforms that direct the larger goals and results of the planning and development process.

All of which feeds into what may be the best news going: the recycling boom in which almost every American city and town is rediscovering its identity in its historic architecture. This is an extraordinary demonstration of how to have your past and use it too. Any country that is learning to be kind to its old buildings on such a really grand scale, out of a genuine understanding of the quality of its cities, can't be all bad. We've turned in our tennis shoes for running shoes now.

Architecture critic Ada Louise Huxtable wrote "Kicked A Building Lately?" (Quadrangle/The New York Times Book Co.).

Barbara Rose:

Art has burst out of the studio; it sprouts in public places

The biggest good art news: the shift from art in the museum to public art. Art covering city walls, enhancing parks, gardens, and public buildings. In the early 'sixties, John Cage was calling for an art that burst out of the studio to interact with people in their daily life as part of the everyday environment. Today, as government, corporations, banks, hospitals, universities, and other public institutions become leading patrons, Cage's views look prophetic indeed.

A major boost to public art has been the matching grants of the National Endowment for the Arts, encouraging civic groups in their efforts at public patronage, and the splendid choices being made by the General Services Administration (which administers Social Security and pensions) in commissioning artists to decorate public buildings.

All over America, art is sprouting in public places. In Philadelphia, a forty-foot Cor-Ten steel Oldenburg clothespin has become the civic symbol; in Dallas, a Mark di Suvero sculpture marks the entrance to the Museum of Fine Arts; in New York, Doris Freedman's Municipal Art Society has placed sculpture temporarily in all five boroughs; and such groups as City Walls and City Arts are covering dingy Manhattan walls with murals that make up in energy what they lack in sophistication.

Public art is the most exciting development in American art in the last decade; more is sure to come as this democratic idea catches on across the country.

Art critic Barbara Rose's latest book is "Art is Art: the Selected Writing of Ad Reinhardt" (Viking Press).

John Rockwell:

Music offers every emotion: angry, passionate, soft, sweet

The good news about music these days is that emotion is coming back. By "music" I mean new music—music that is being created today; old music can take care of itself quite nicely. But contemporary music

(Continued on page 264)

YOUR MON

William Flanagan:

Employers are insisting on women managers and supervisors

Economists tell us the economy will perk along healthily if not spectacularly this year. Capital spending plans for 1977—a very important yardstick of growth—are up 11.3 percent. Which means more jobs, of course. But for whom?

According to National Personnel Associates President Ruby Letsch, this should be a very good year for women seeking employment—because of discrimination backlash. While once women were shunned (in violation of civil rights laws, in many cases), now they specifically are sought (also in violation of civil rights laws, in many cases). "We get employers telling us they insist upon women managers, even including plant supervisors. They won't even bother considering men because they are trying to increase the percentage of women in their employ," she noted.

National Personnel Associates, to which some 170 personnel agencies across the country belong, is a clearinghouse for job applicants. Members have access to each other's applicant and job-vacancy lists; so, by registering with one member agency, in effect, you register with them all.

According to Ms. Letsch, the most promising career fields for women this year are banking, government, the news media, the medical field, and data processing. But she stressed that women can lose out on the better jobs in these industries because they often lack proper educational credentials, even if they are college educated. "Women need to begin majoring in specific areas—accounting, for example—instead of English, or history."

Ms. Letsch further suggested that taking a position with a large company improves your chances of promotion.

Lester Korn, president of Korn/Ferry & Associates, one of the nation's largest executive recruiting firms, is likewise optimistic: "The opportunity and the receptivity for women executives is better now than it has been at any time in corporate history."

Specifically, Mr. Korn suggested the retailing area—especially package goods and cosmetics. The leisure industries are another good bet, as is government—especially on the national level. Women are also much in demand in the consulting, ac-

counting, and legal professions, he noted.

But there is some bad news, too. "There is still a large wage differential between men and women, most noticeably at the upper levels," said Korn. "Women still get 7 to 15 percent less than their male counterparts."

William Flanagan produces the "Your Own Business" column for New York magazine.

Julian Block:

If you move, you can save on your taxes

Tucked away in last year's Federal Tax Reform Act is some good news if you will move this year for job reasons. Starting with your 1977 Federal income-tax return, you may be entitled to a greater deduction for moving expenses if you move to take a new job or to work at a new location. What's more, it doesn't matter whether you're going to work for the same employer or for yourself.

Now, the new job location just has to be at least thirty-five miles *farther* from your old residence than your old job was. (Previously, the new job had to be fifty miles farther away.) For example, if the distance between your old home and your old job is five miles, the distance between your old home and your new job must be at least forty miles. The location of your *new* residence is immaterial. If there is no old job, the new job must be at least thirty-five miles from the old residence.

Assuming you pass the distance test, there is no change in the unlimited deduction for "direct" moving expenses: the cost of moving all of your belongings, including crating, packing, in-transit storage, and insurance, and travel expenses for yourself and your family from the old to the new residence, including meals and lodging while enroute.

But there has been an increase from $2,500 to $3,000 in the allowance for certain outlays for "indirect" moving expenses. These expenses include (a) pre-move house-hunting trips, (b) temporary living expenses for you and your family at the new job location, and (c) costs of selling the old residence or buying the new one or breaking or acquiring a lease. However, in no case can (a) or (b) or both be more than $1,500 of the total $3,000.

If you do move in 1977, make sure you keep good records, so you won't overlook any possible tax savings.

Julian Block writes on taxes for The Research Institute of America.

Isaac Asimov:

In space, there's all the energy we need for billions of years

The good news on energy is that there is an oil shortage and that it is going to get worse.

For two hundred years, humanity has powered its increasingly sophisticated technological civilization with the convenient fossil fuels, of which there is a limited supply. For the last thirty years, it has relied almost completely on particularly convenient oil, of which there is a particularly limited supply.

Oil was so easy, so convenient, and—for a while—so cheap, that it encouraged waste; it encouraged a dangerous reliance on a single energy source and made oil-using nations slavishly dependent on oil-producing nations. What's more, it discouraged research into alternate sources.

But now that oil is on its way out, we are going to have to learn to conserve energy and to make use of other sources whenever we can—even simple sources, such as our own muscles.

Then, too, we are going to have to develop *new* sources of energy—make use of the tides and of the ocean's heat, tap the heat out of the earth's interior, or nuclear fusion, and of sunshine. It could mean a healthier and more versatile economy.

We even may be forced to go out into space to find an ultimate source. There, sunlight, unblocked, unhampered, and unabsorbed by our atmosphere, offers six times the intensity of energy available on earth's surface, and that energy will supply all we can reasonably need for billions of years.

Naturally, solar power stations are expensive and difficult to construct; but the global need of energy could force the nations of the world to cooperate in order to build and maintain such stations. Any serious disturbance on earth would interfere with maintenance of something all would need equally, so disturbances would necessarily be prevented.

Out of purely selfish motives, then, the nations would be forced to unite in some global system of cooperation, and that would be good news indeed.

Isaac Asimov, a professor of biochemistry, has written 181 books: subjects unlimited.

Francine du Plessix Gray:

Those at the top have promised to aid us

Ralph Waldo Emerson once wrote that to be American is not a nationality but a moral condition. The tradition of religious dissent endemic to our origins has forged in us a razor-edged moral fiber which has shaped both our disastrous self-righteousness as world policemen and our admirable commitment to clamor for justice and reform. But the goals of our commitment inevitably vary with the fluctuating visibility of evil, that evil which surrounds us as continuously as the soup of time into which we are born.

To that protesting minority which saw that Vietnam was the most immoral war in our history, evil was as brilliantly limned as the Lucifer in a medieval allegory. What elation to confront the defined evil of high power; what buoys of self-rectitude in our slogans and banners; what outrageous ease in our commitment.

In 1973, evil, though less combatible, remained equally clear, a Miltonian hubris that brought Nixon's "faint Satanic host" to its purgatorial end.

But in the two years of Ford's reign the manifestation of evil was most opaque, dimmed as if by miasmic fog. Evil became a multitude of platitudes slung across that void, that absence of goodness, which some theologians define as evil's quintessence. In the past two years, we have not so much lived with the banality of evil as with the evil of banality.

1977 is the first year in some decades that those at the top of the pyramid of power have promised to aid us in our struggle to define evil. For with Jimmy Carter's Presidency, a faint hope rises that the powerless can meet the powerful at some frontier of understanding to define the goals of our commitment. Which are, among many others: that the world's wealthiest and most powerful nation must decrease its outrageous rate of infant mortality, feed its poor, feed its poor school children, care for its aged, provide a decent prison system, at least as well as such modest economies as those of Denmark, Holland, Sweden. After the moral nightmare of the Nixon-Ford years, commitment, at last, has taken the form of visible hope.

Francine du Plessix Gray's latest book, her first novel, is "Lovers and Tyrants" (Simon and Schuster).



Brooke Hayward talks of her lush childhood in 1940's movieland

Hollywood "hay" days—every

parent a star

Editor's Note: *In the 'forties, there was Hollywood, myth-maker of glamorous dreams and golden marriages. Brooke Hayward Hopper (divorced now from* Easy Rider *Dennis Hopper) came out of those dreams. Her mother—Margaret Sullavan, actress, star, stage/film giantess; her father—Leland Hayward, the first "gentleman" agent (his clients, Fonda, Garbo, Garland, Astaire. . .). Hayward kids Brooke, Bridget, and Bill lived in an enchanted bauble of nurses and nursery barns, Fondas, Scharys, tinsel-town pals. But as they grew, the silvered lining began to unseam. Brooke held together; from her strength comes* Haywire, *Brooke's memoir and first book, excerpted here and published this month by Alfred A. Knopf.*

I never saw my mother sign an autograph. In December, 1943, when I was six, Bridget, Bill, and I left Los Angeles on the Super Chief for our first trip to New York. It was wartime, before easy commercial air travel. In the next few years, we came to know all the porters on the Santa Fe Railroad very well.

Mother had just opened in *The Voice of the Turtle*, the first play she agreed to do in seven years. Bridget, Bill, and I hadn't seen her since she had gone East for rehearsals in late September. We had never been separated from her; we had some hazy knowledge that she was a movie star but we didn't know what that was, although once when I was four, and considered old enough, Father had taken me to the set of *Cry Havoc*,

Culver Pictures



Brooke's mother, Margaret Sullavan, in 1940 movie "The Mortal Storm"

and I'd been frightened by parachutes and dead bodies hanging from the trees, and concluded that Mother had an exciting occasional job.

While dressing for dinner one night a week before she was due to leave Los Angeles for rehearsals, she had found Father unconscious on the bathroom floor. An ambulance had come to the house and taken him to Cedars of Lebanon Hospital where, we were told the next morning, he had almost died from internal hemorrhaging. Exploratory surgery was performed for bleeding ulcers, but none was discovered, nor was any cause for what had happened. By the time Bridget and I were allowed to go to the hospital to see him, Mother had left for New York, in a state of frenzy, unable to change rehearsal dates.

Our expectations about the hospital were shaped by Father's many bedtime readings of *Madeline* having her appendix out: "Madeline soon ate and drank. On the bed there was a crank, and a crack on the ceiling had the habit of sometimes looking like a rabbit." Father was eating custard, which Bridget regarded suspiciously; he informed us that Dave Chasen, not the doctor, had saved his life by squeezing ten pounds of raw sirloin, daily, into one large glass of blood and sending it over from his restaurant (in spite of the fact that it was wartime and even Chasen's supplies were rationed). He also announced, scornfully, that the doctor had ordered him to quit smoking, drinking, and working so hard—an impossible combination. During his stay in the hospital, Father, out of boredom, grew a dashing mustache. He came home for Halloween and after a few weeks went to New York for Mother's opening. We were left with our nurse, Miss Mullens, and our tutor, Miss Brown.

Miss Brown was asked to take the three of us to New York for Christmas. She was a young, serious, dark-haired woman with glasses, and handwriting that we admired and tried to emulate. Miss Brown had become an honorary member of the family. She made it unnecessary for us to go to school, entirely to Mother's satisfaction. Mother had paid a dutiful visit to my kindergarten class at Brentwood Town and Country the previous year and, sitting discreetly in the rear, had become chagrined when she discovered that the class was learning to count with lima beans and that the teacher's control of English grammar had lapsed, unforgiveably, as she had admonished us not to play tag and "those kind of games" in the classroom. Bill was still too young to go to school, but Mother, theorizing that the entire California school system was inadequate, took Bridget and me out the next day and we never returned. . . .

The Super Chief was a beautiful train. It had a parlor car with a huge curved sun window at the far end and lots of card tables with waiters in white jackets hovering nearby. Bridget and I appropriated the upper berths in our compartment: it was a good way to travel. We liked the nights best when the train became pure sound and motion and we lay on our berths staring out through little curtained windows at the invisible black countryside.



John Swope

It was a Hollywood nursery: Leland Hayward held Brooke; Margaret Sullavan with Bridget, called "Brie"

In Chicago we changed to the Twentieth Century Limited. During the layover in Chicago, we were whisked off by Mother's younger brother Sonny, who had started a law practice there. He gave us our first bath in three days and lunch at the Pump Room.

We fell in love with New York City at once. It was a city of firsts for us. When we got off the train, our very first snow was falling. Mother and Father took us on their laps in a horse-drawn carriage through Central Park and we stuck out our tongues, laughing, and caught snowflakes; we felt them tingle and dissolve. There was a pair of turtledoves in a huge white cage in the apartment at the Hotel Pierre, and "*The Tur-*

(Continued on next page)

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tle's" author-director and producer, respectively, John Van Druten and Delly (Alfred de Liagre), waiting for us with an enormous bowl of our first caviar. Mother ecstatically spooned it onto slivers of toast and then into our mouths, and we obediently reveled in it, rolling it around our mouths and popping the tiny eggs like salty little grapes against our palates, even asking for more. Mother was like the Pied Piper of Hamelin: we would willingly have followed her anywhere, and a great deal of our pleasure must have derived from hers.

She took us to the Central Park Zoo our second morning, and in the afternoon to her real passion, the Bronx Zoo, thereby setting a pattern that never varied in the cities we visited over the years: a prompt, mandatory visit with the animals. She would spend hours talking to the keepers in the monkey house of any zoo in any city of any country she happened to be in, submerging herself in all available data pertaining



Haywards, actress and agent. Brooke on her parents: "They were gods"

to chimpanzees. Mother had long schemed about adopting a baby chimpanzee into our family. With that end in mind, when I was three and Bridget a year old (before Bill had been born and perhaps despairing that he ever would be), she had Roger Edens and Father bring us out to the M-G-M zoo on the back lot one afternoon after our naps. We were all dressed up in our coats and very excited, especially when we caught sight of Mother at a distance in an elegant black dress with a white picture hat, and a young chimpanzee cradled in each arm. We all rushed toward one another, but when Bridget, who got to her first, reached up to hug her, the two chimps, seized by jealousy, let go of Mother's neck and attacked Bridget with a vengeance. She had to be taken off, screaming and covered with tooth marks, to the hospital to be bandaged. This incident put a crimp in Mother's adoption plans, much to Father's relief. (The only animals Father could tolerate were seals, preferably seal acts at circuses observed from a safe distance, although occasionally we could wheedle him into accompanying us to the Central Park Zoo if we arranged it for feeding time.)

We went for the first time to the Museum of Natural History, where I shivered at the sight of the huge blue whale floating over my head in the main hall, and the vast rooms inhabited by dinosaur skeletons, the first fleshless bones I'd ever seen. While we were standing with noses pressed against the glass behind which lay a tawny African landscape with its appropriate spiral-horned eland and tufted gnu (shot and donated by Grandfather Hayward), a young black woman tapped Mother on the shoulder and said, "Excuse me, Miss Sullavan, can I please have your autograph?"

Mother mumbled something and shook her head. We clutched possessively at her coat, amazed that a stranger would know our mother's name. The young woman repeated her question a little more plaintively.

Mother drew herself up and regarded the intruder with a cold eye. "I beg your pardon," she said crisply, "but I think you have the wrong person. I am not Miss Sullavan."

The stranger was now as confused as we. "*Margaret* Sullavan," she said, thrusting forth a piece of paper and pencil, but Mother was already moving away.

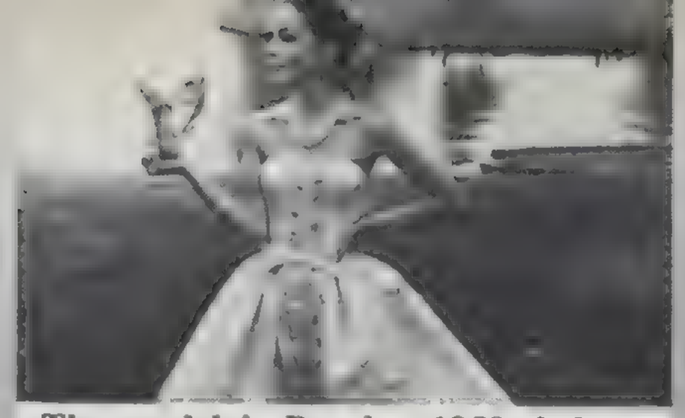
"Come along, children," she said, "and we'll have a quick look at the mummies, which you will love."

"But Mother," we exploded on the way down the marble stairs, "*aren't* you Margaret Sullavan?"

"Yes, that's my professional name," she answered, but before she could say anything else, we pounced on her with glee, clamoring all together, "But then you've told a lie, Mother, why did you tell such a terrible lie to such a nice lady? You don't let *us* tell lies! She looked so sad when you said that—why didn't you want her to know who you are?"

Mother sighed and waited for us to stop. "You see," she said patiently and with slow emphasis on every word, so that she would never have to say it again, and she never did, "there are a lot of people in the world who think if they get the signature—autograph, it's called—of someone who is famous down on a piece of paper—sometimes even *collect* these signatures in books—that that will somehow make them important. Well, I feel sorry for them because they think they can have some part of *me* by having me write my name for them, but that doesn't mean I approve of it, and besides, I certainly don't want to be famous or looked at when I walk down the street or take you children to a museum." Here she gathered us in her arms as we were about to come to the mummies and spoke with such intensity that we felt swept up and purified by some glorious hurricane: "I think people who try to intrude on other people's privacy or personal life in any way—and you children are my personal life—I think those people are rude and silly. Now, look—look!" she exclaimed, her eyes widening with excitement and her low magical voice stretching until it seemed it might snap and carry us with it, so that we sighted down her outstretched hand, with its crimson enameled nails glistening like Fabergé charms, at the room that danced before us and at the gold-inscribed sarcophagi tilted so that we could see their stained linen-wrapped contents.

One cold night, Father took me to the Morosco to see Mother in *The Voice of the Turtle*. Mother disapproved vociferously, but Father had his way. "Your mother is the best actress in the world—I ought to know, for God's sake—after all, I've been her agent for eleven years." And when Mother protested: "Come on, Maggie, let her sit backstage, can't possibly hurt her; for God's sake, she may never see you in anything as good again." And so I sat backstage in the wings in my pajamas and bathrobe and saw my first play. Mother took me with her to the dressing room whenever she came



The model is Brooke, 1959; below, writer/rememberer Hayward today

MY MOTHER



Michael Alexander

off-stage to change; I was enthralled watching her apply layers of mascara to her lashes and lipstick out beyond the natural lines of her own mouth ("My mouth is just a straight line, the horror of all Hollywood make-up men, and so is my crooked tooth and my mole and high forehead and lousy chin"), and move swiftly from one change to another without a superfluous motion or sound, while

John Swope



Toddlers Bridget and Brooke, their first nurse, 1940. Miss Mullens came when Bridget was born

her maid slipped one dress over her head and removed another, leaving her hair and make-up unruffled. At the end of intermission, the stage manager would knock—"Two more minutes, Miss Sullavan,"—and Mother would grab her pink swan's-down powder puff, dab her nose with a last fillip, and snatch my hand, whispering, "Come, darling, hurry, hurry, or they'll *murder* me!" and we would race to the wings where I would plop down in my chair and Mother would just keep on going as Sally Middleton. During one change, as she slid into a silvery dress, she admonished me breathlessly, "Now, don't be horrified by this next scene; everybody thought this play was very immoral when they first read it, because of this scene, but remember it's only make-believe. I close my eyes and pretend I'm somebody else, and so must you, but don't forget I'm *really* your mother and it's your father I *really* love, and you and Bridget and Bill." But the audience and even I gasped audibly when, at the end of the second act, Elliott Nugent took a pair of pliers from the kitchen drawer because the zipper had stuck on her silver dress, and, wrenching it as hard as he could, stepped back as the dress fell to Mother's feet, leaving her standing in nothing but a slip as the curtain came down. "Your mother," reiterated Father as we all piled into a car afterward, Mother ignoring the crowd pressed against the car brandishing pens and paper, "your mother is the best actress alive today."

"Oh, Leland, you're just hopelessly biased," she said, laughing. "Let's go have a chocolate soda." And we did.

The Voice of the Turtle was an enormous hit. Mother was under contract to stay with it for a year, so after Christmas, Father, who had business to attend to on the Coast, took us home. In those days the train trip lasted four days and three nights. Father was somewhat impatient with that particular mode of travel; he'd had his own airplane for years and, before the war introduced gas rationing, had flown it across the country hundreds of times. In his office at 444 Madison Avenue hung two brightly colored maps showing his former air routes between New York and Hollywood, which he used to fly several times a month, logging an average of seventeen or eighteen hours a trip. Before he'd married Mother in 1936 (owing to my imminent birth, which also necessitated Mother's buying her way out of *Stage Door*, a play by Edna Ferber, coincidentally another of Father's clients), Father'd been equally in

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THE CASA*nova* *myth*

By Robert Hughes

"She was a woman for whom a hundred thousand scudi had been paid, and who could not but be of interest to a thinking man." The subject is a high social whore, the voice Casanova's, and there can be few remarks in all his copious writings that more elegantly tabulate the passions of his life—Sex, Money, Intellect, intertwining in a delicately absurd yet durable web, a feat of rococo living. Giacomo Casanova (1725-1798), the self-styled Chevalier de Seingalt, survives in popular legend as a perambulating phallus, monotonously rooting and poking its way across Europe. As anyone knows who has read even a part of his immensely long *History of My Life*, that prodigious memoir which may be the last of the great oral epics to be actually written down, he was much more than that. *"Io vissuto,"* he wrote in justification of this autobiographical labor; "I have lived."

And so, beyond the measure of most men, Casanova had. For thirty years, from the moment a rich Venetian senator adopted him as his son, Casanova lived as a parasite. "I decided," he explained with limpid dignity, "to put myself in a position where I could no longer go without the necessities of life; and what those necessities were for me, no one could judge better than I." But parasites are superbly equipped to see the skin on which they feed: the landscape of pores, scurf, and crevices, magnified beyond dignity. So with Casanova, and his pasture was the entire surface of the eighteenth century in Europe. His acquaintances included two Popes, George III, Catherine the Great, Frederick the Great, Rousseau, Voltaire, and Benjamin Franklin. They also extended to nearly every cardsharp, croupier, shady apothecary, procuress, and quack from London to St. Petersburg. His character and deeds embrace and reflect every extreme of the eighteenth century: its dirt and ostentation, its cult of philosophical reason and its absurd gullibility, its hectic perversity and its worship of Natural Order. He was his Age, and his book is among the masterpieces of social criticism. In Proust, the early twentieth century found one kind of recording angel; in Casanova, the eighteenth century found another.

Nevertheless it is Casanova the amorist who survives. Male Western culture has two chief heroic myths. One is Faust, seeking immortality through knowledge. The other is Don Juan, attempting the conquest of death through the senses. Casanova was the historical embodiment of the Don Juan myth. (In fact, Mozart's librettist da Ponte, who knew Casanova, made him a partial model for Don Giovanni.) Yet he was not, strictly speaking, Don Juan at all: there is nothing of the cold seducer about Casanova.

Like one of the enraptured shepherds in a painting by Boucher, he was constantly, repetitively, and buoyantly in love. His capacity for falling in love at a moment's notice, night after night, with almost anyone from a *marchesa* to a chambermaid, was astonishing. Even with whores—and most of Casanova's sex was bought—there were the same obligatory raptures. Sentiment was for him an esthetic convention, deeply felt, and abundantly paid for. In that respect he was a completely eighteenth-century figure—and not a modern one. Casanova was a pre-Freudian seducer and the age of analysis has erased his type. There are no Casanovas today, because it has become culturally impossible to sustain the convention. If a Casanova type exists, it is to be found among art collectors, not lovers. Casanova was a romantic, but what we have, as a sort of consolation prize, are studs. To call JFK or Warren Beatty a "Casanova" is to ignore the immense artifice, the exquisitely cultivated lack of self-inspection, that made the original. There are more Dona Juanas than Don Juans today; and one of the ironies of sexual liberation is to have killed the Casanova strain, once and—perhaps—for all.

NOVA

Fellini's *Casanova*, some six fraught years in the making, is a tumult of beauty and horror. Eighteenth-century Venice, Paris, London, Dresden, Rome teem with never-before-seen splendors, squalors because Fellini sees that way. His eyes magnify. "The only true realist," he says, "is the visionary." "Casanova," said Fellini, "is everything I despise." Then he proceeded to draw, paint dozens of visual ideas. That is how Fellini always begins a movie. Left, *his* Casanova's head. When Fellini cast Canadian Donald Sutherland (an improbable choice) as sex-myth Casanova, he recomposed the Hollywood star's head to fulfill this drawing. "His indefinite face seduced me. I *could* remake it." Here, Sutherland and the mechanical doll with whom he falls in love, experiences the underbelly side of pleasure. —L.L.

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Horst

Robert Motherwell's country life as artist and artisan

By Arthur A. Cohen

THE MOTHERWELL ATELIER

Robert Motherwell speaks of his Greenwich, Connecticut, establishment as "an artist's compound." Not compound in the sense of fortification to keep the world outside, but rather like a large Normandy farm to keep it intact and within reach. "Compound"—a euphemism to interpret the orderly sprawl, the sensuous confusion, a maelstrom of useful incongruities, a happenstance muddle that characterizes his working atelier. But if not compound, perhaps labyrinth —chamber upon chamber, rooms for large paintings, floor space on which to weight down collages drying and to examine drawings, a room for the *(Continued on page 233)*

Collage studio, left, *where Motherwell surveys the glued, the gluing, and the unglued.* Top: *Dining alcove in the upstairs living space, set with peasant crockery and ultimately offering the peasant fare—known as* cuisine bourgeoise*—that the Motherwells prefer—crusty white breads, a* daube, *and a good Bordeaux.* Above: *The string of houses joined together by additions to form the sprawl of ateliers in which the Motherwells work. More about him and them on the next page.*



"A compound for painting, living, and pleasure"

THE MOTHERWELL ATELIER

(Continued)
carpentry of frames, storage areas behind which a sunny space for his curator is concealed, nooks in which to sit, cleared spaces for the lithography press, another press studio for etching and proof-pulling, and everywhere books and bulletin boards and tables groaning with implements—where Motherwell, like Theseus, with brush in hand instead of an unraveling ball of thread, traces himself through the rooms, his warm and fleshy face, the greying blond hair falling over his forehead (a continuing reminder of his youthful handsomeness), shambling the rooms intent upon checking an etching proof, reconsidering a charcoal line; in short, tracking his own Minotaur, that ancient Mediterranean nemesis, part self, part other, part beast, part man. The studio, the work are as full of contrariety, dialectical plays and contrasts, either-ors as is the habit of his days.

Sleeping late into the mornings and working until the early hours, Motherwell is solicited by fame and notoriety in his sixty-second year, consuming daytime hours with the business and preoccupations of coping with the world, retreating at dark into exhaustion, recovering when most people finish dinner, and painting often until two or three A.M. Motherwell both delights and exasperates himself with the fortunate misery of celebrity, pursuing its complication and deploring its waste. His recreations are few. Occasional poker for modest stakes, boating, reading, looking at art books (he has re-

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The principal living space, opposite, *where the Motherwells eat, read, entertain, dissolve into camaraderie, dominated by Motherwell paintings, African art, a Max Ernst sculpture.* Inset: *View through the gables to the book corner where Motherwell stores his exhibitions catalogues and cookbooks for handy access.* Left: *Renate Ponsold, the photographer and Motherwell's wife, who first met Motherwell on a photographic assignment.* Right: *One of the many stack piles where finished drawings, collages, paintings sparkling in Motherwell's preferred gold-leaf frames await his accessioning, cataloguing.*

Horst

NOW HEALTH

MARCH

WHAT YOU EAT... might

By Abby Avin Belson

Amid worry over the connection between food additives and cancer, we may be ignoring a more vital concern: how cancer is affected by food itself. There is evidence that what we ingest can protect us against the disease or raise our odds for getting it, depending on what—and how much—we eat. "Between 40 and 60 percent of cancer in females and 30 and 50 percent in males appears to have a strong association with dietary practices," said Gio Batta Gori, M.D., deputy director of the division of cancer cause and prevention of the National Cancer Institute. "Evidence tends to indicate additives do not have the preponderant role."

Studies of worldwide cancer patterns hint at nutritional influence. Emigration from one's native homeland to a country with different food customs appears to bring changes in the malignancies to which one's children will be most vulnerable. Among people living in the same area, the occurrence of the disease varies with eating habits. Vegetarian Seventh-Day Adventists, for example, suffer fewer breast and colon cancers than other Americans. Their statistical risk rises with a past history of meat eating.

Just how nutrition helps determine which cancers we do or do not develop remains to be proven. Certain Dr. Jekyll-like substances appear able to prevent body changes that foster tumor growth, and some give evidence of keeping would-be carcinogens from attacking. Other Mr. Hyde elements may increase the cancer-causing power of harmful materials. One nutrient is even suspected of becoming a carcinogen itself. While doctors stress that it's too soon to offer clear-cut food rules, the lines between our nutritional friends and foes are becoming more clearly drawn. Here is how some better recognized members of both teams are thought to operate.

Foods as friends

RETINOIDS
(Synthetic Vitamin A Derivatives)

The vitamin A we eat in food helps normal maturation of epithelial cells which line such body passages as breast ducts and bronchial tubes. A lack of the vitamin may heighten cancer susceptibility; deficiencies, though not clearly pinpointed as a cause or effect, have been found in some disease victims, said Michael Sporn, M.D., chief of the lung cancer branch of the National Cancer Institute. But, though many patients aren't vitamin-A deprived, large doses of retinoids, synthetic substances that resemble the vitamin, seem to protect experimental animals against certain malignancies by enhancing the cell maturation process. These laboratory-created cousins are used largely because the real vitamin, in amounts large enough to fight the disease, would be highly toxic. Now a treatment for acne, retinoids may offer an exciting possibility: chemoprevention of cancer.

Why? According to Dr. Sporn, most cancers start in epithelial tissue. Here, cells continuously mature—unless a carcinogen such as cigarette smoke or polluted air interferes. Then cells fail to mature and instead may go on to produce normal cells which sometimes become cancerous. Retinoids work to counteract unhealthy formations by urging proper maturation. "You have a situation where the carcinogen is pushing down and the retinoids are pushing up," Dr. Sporn said.

While retinoids can't help anyone who already has invasive disease, they may de-

On the way: FAIL-SAFE BIRTH

From anti-pregnancy vaccines to the Pill for men, new methods

FOR WOMEN
ANTIPREGNANCY VACCINE

Most intriguing is the hope that within three to ten years women may be able to immunize against pregnancy. Immunization would involve receiving an injection of a small amount of a hormone produced during pregnancy. This would stimulate a buildup of antibodies capable of neutralizing the larger quantity of hormone that a real gestation would yield.

The hormone, human chorionic gonadotropin (HCG), signals the ovary at the start of pregnancy to keep up its progesterone secretion which normally flags as menstruation nears. Progesterone, a must-have in pregnancy, maintains the uterine lining for the fertilized egg. Vaccination, by neutralizing HCG, intercepts the call for progesterone, and the lining is shed.

The vaccine consists of one chemical component of HCG, joined with materials from the tetanus vaccine to help turn on the body's antibody-forming system, according to Sheldon J. Segal, Ph.D., vice president and director of the biomedical division of The Population Council. Tests on sterilized women have shown it capable of producing antibodies lasting about eighteen months; booster shots would probably be needed. Animal tests of its actual contraceptive potential showed that, of thirteen monkeys, only one, who hadn't received her booster, conceived.

Risks don't include the "slight-case-of-the-illness" likelihood of disease vaccines. Several problems, including a possible hypersensitization response that could prevent future pregnancies, must be studied. "There are risks in intervening in any body process," Dr. Segal said. "But one hopes to increase effectiveness and minimize risks of contraception by using many different approaches. There is great room for improvement in this area."

LONG-ACTING CONTRACEPTIVES

Women's pills work by creating pregnancy-like hormone peaks that stop ovulation. Efforts to lessen risks continue. **"Long-acting hormone injections,** given once a month or less, will be the next female option," said Daniel R. Mishell, Jr., M.D., professor and associate chairman of obstetrics and gynecology at the School of Medicine at the University of Southern California. Among the virtues of these progestin or estrogen-progestin combinations: lower total hormone exposure, elimination of dangerous synthetic estrogens.

Though safety questions still nag (the FDA will limit contraceptive use of one progestin preparation, partly because it causes breast nodules in beagles), the injections are used abroad. Problems also include irregular bleeding or absent periods due to the zigzagging hormone levels that occur after abrupt influxes. To combat this, several slow-release systems are being considered. An injection of hormones joined with biodegradable materials is slated for testing.

A progestin-containing rod, surgically implanted under the skin and removed three to five years later, when empty, has already shown promise in humans.

prevent cancer—or cause it

lay or stop cancer if they are given before it begins. Because the change from premalignant to malignant cells can take twenty years or longer, there's time to intervene. In animal tests, retinoids actually have healed precancerous conditions. When the skins of mice were painted with carcinogens, benign tumors appeared. While untreated mice went on to get skin cancer, among most receiving retinoids even the premalignant condition vanished.

For humans, implications are important. Retinoids hold out new hope to people who, because of exposure to environmental or internal carcinogens, are especially cancer-prone. Plans are being made to test the chemicals on individuals at risk for lung and bladder cancer. One group that may be helped: heavy smokers. "A person couldn't go on smoking," Dr. Sporn said, "but if he wanted to quit, retinoids might help him survive." For the future, it's hoped they might be used to postpone breast cancer onset till the seventies or eighties in such high-risk women as those with family histories of the disease. *Warning:* eating normal amounts of vitamin A in such foods as milk and vegetables is advisable; dosing oneself with vitamin pills carries grim possibilities, including abdominal pain, vomiting, headache, and excessive pressure on the brain. It should not be done.

NATURAL VITAMINS

Other vitamins, in reasonable dietary amounts, may also protect. Here are some interesting effects of three:

Vitamin B_2 According to Richard S. Rivlin, M.D., associate professor of medicine at the College of Physicians and Surgeons at Columbia University Medical School, vitamin B_2 (riboflavin), generously supplied by liver and lean meats, seems to reduce certain liver tumors in experimental animals. Its contribution is to help form enzymes needed to break down one group of cancer-causing dyes. Paradoxically, a B_2 lack slows down growth of other kinds of tumors. "The vitamin's effect may depend on the cancer's cause," Dr. Rivlin said.

Vitamin B_6 This may fight bladder cancer by protecting against carcinogens in urine. Adequate B_6 is needed for proper metabolism of tryptophan, a component of the protein we eat. Without the vitamin, abnormal, possibly cancer-causing breakdown products of tryptophan may enter liquid wastes. B_6 deficiencies usually don't occur in those eating meat and vegetables. But several drugs, including oral contraceptives, can block B_6 action. In such cases, supplements of the vitamin may be needed, Dr. Rivlin said.

Vitamin C The ability of this controversial substance to protect against stomach cancer is being investigated. The vitamin has long been added to nitrite-preserved meats as a precaution. The reason: during digestion, nitrites can combine with breakdown products of protein, called secondary amines, to form new compounds, nitrosamines, which are known to cause cancer in animals. But when vitamin C and nitrites are eaten simultaneously, the two combine in such a way that nitrosamines can't be formed as readily.

The possibility exists, Dr. Rivlin said, that nitrates, found in many natural edibles, can be converted to nitrites during digestion, and dietary nitrites may pose a potential health hazard. "Vitamin C, taken in pills or in natural foods along with meals, can reduce nitrosamine formation," said Myron Brin, Ph.D., associate director for biochemical nutrition at Hoffman-La Roche, Inc. "Whether or not this will prevent cancer remains to be proven."

FIBER

A recent survey revealed that Connecticut males (a group with one of the highest colon cancer rates in the United States) showed a drop in intake of fiber-containing potato and cereals and an increase in meat consumption that paralleled their malignancy-rate rise. Since people who eat much meat often eat little fiber, the question of primary cause is of the chicken-egg variety according to David Kritchevsky, Ph.D., associate director of The Wistar Institute in Philadelphia. He feels fiber's effects as a colon-cancer deterrent deserve investigation. There is also, he notes, a tantalizing suspicion that the rough stuff may aid in warding off other malignancies as well. In studies of rats given a chemical that produced cancers in several body sites, those animals eating the coarsest diet had fewest tumors.

Fiber may defend in several ways. Digestive products called bile acids, if allowed to linger in intestines, may be converted by local bacteria into substances thought to cause cancer. Fiber, by hastening removal of wastes, lessens exposure to noxious chemicals. Because some kinds of fiber bind bile acids, they are thought to make the acids unavailable for further chemical changes even within the body. New in fiber study is awareness that a more precise definition of the material is needed. What we call fiber includes several substances. Not all bind equally; one, lignin, the material that changes a green twig to a woody one, makes up 1 to 2 percent of whole grain. "There may be a good reason that no food has a lot of lignin," Dr. Kritchevsky said. "The small amounts in grain could be all we should have."

Foods as foes

OVERNUTRITION

Experiments have shown that feeding rats from birth less than they desired or cutting their diet in later life lessened their cancer risk. While no one knows why, there is evidence that for certain tumors, added poundage rather than food itself, raises the disease rate. Well-fed animals, kept lean through exercise or cold temperatures, had fewer breast tumors than those weighing more. Human studies also confirm that reducing cancer odds may be one more reason to stay slim.

Years ago it was noted that the overweight statistically were more apt to form malignancies in general. Endometrial cancer has been directly connected with overweight; the breast disease has, too, though here some studies disagree. One explanation for the link: estrogen has been associated with these tumors, said Mortimer B. Lipsett, M.D., director of the clinical center of the National Institutes of Health. Overnutrition brings earlier menses; with it a hormone assault perhaps too prolonged for health. Later-life weight gains also may threaten. Says Dr. Lipsett: "Postmenopausal women produce estrogen in fatty tissue. Though the increase in the obese is small, its effect may be large enough to explain why they have more breast and endometrial cancer."

FAT

While doctors differ over how closely fats in the diet and cancer are related, certain studies connect the two. Increasing an animal's dietary fat seems to encourage the formation of some tumors, independently of the calories added, according to Kenneth K. Carroll, Ph.D., professor of biochemistry at the University of Western Ontario. Experiments comparing breast-cancer rates in animals fed unsaturated, saturated, and low-fat diets showed that fat raised the tumor rate; those on the unsaturated regimen fared worst. In humans, the beefy fare of affluence statistically has been related to hormone-dependent and colon cancer, suggesting to some not only a fat-cancer link but a relationship between the two seemingly different forms of the disease. Ernst L. Wynder, M.D., president of the American Health Foundation in New York, believes that for the sedentary, a low-fat, prudent diet, similar to the one urged as a heart-disease preventive, can also lower cancer incidence. "Next to excessive alcohol and tobacco consumption, fatty hamburger is one of the grand tragedies of our lives," he said.

What should one eat? Best available advice: a moderate, diversified diet. The National Cancer Institute has begun programs aimed at evolving clearer food guidelines. Till then, "It's smart to be prudent," Dr. Kritchevsky said. "It's not smart to be hysterical." ▽

CONTROL

are close at hand.

A diaphragm-like ring that dispenses progestin by way of the vagina is also being tested. This device is removable to allow for monthly bleeding as a result of hormone withdrawal and for intercourse as well.

The copper T, a small T-shaped intrauterine device, just approved by the Food and Drug Administration, now makes the IUD available to women who have never been pregnant, Howard Tatum, M.D., associate director of the biomedical division of The Population Council, reported. The device's reduced size lessens risks of uterine perforation or trauma for all women; its smallness, plus a fold-over T-bar, also ease insertion. An added benefit: the thin copper coil around the vertical bar gradually releases fertility-reducing copper ions into the uterus.

FOR MEN

The Male Pill "A pill containing a synthetic hormone, danazol, given daily, together with once-a-month testosterone injections,

(Continued on page 264)

Passion

Now: strapless everything—bras, bodystockings, slips • super-pretty camisoles, teddies • shorter boxer shorts that won't ride up • seamlessness, sheerness, stretch



1. Stretch bikinis—smoothest line under pants



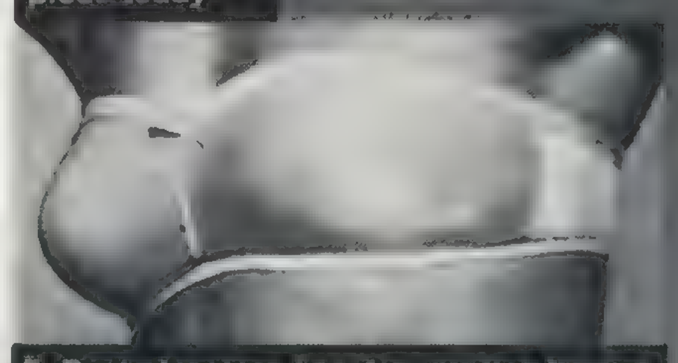
2. The "chemise for pants: the one piece teddy



3. The new boxer shorts—shorter, trimmer, prettier



4. The maillot to wear as a body stocking



5. Best strapless bra for smaller figures



6. Newest body stocking: strapless

A 6-page report on the best–and prettiest–new lingerie around

The kind of lingerie that's almost too pretty to hide under clothes, *right*, side-slit camisoles and shorts in sheer silk mousseline. (Mayer & Fisher). To own in black with lace trim, white with satin ribbon . . . irresistible! By Holly Lueders for Shu-Ba; camisoles, $37 each; shorts, $27 each. Bloomingdale's; Harzfeld's; Bullock's. *Above:* **1.** Bright stretch nylon bikinis with a cotton terry crotch (Monsanto nylon); in 8 colors. Body Talk by Maidenform, $2.50. Bloomingdale's; Bullock's. **2.** The chemise with legs: Fernando Sanchez's trim little lacy black teddy—with a drawstring waist. Dacron-and-Surf cotton batiste (Registered), $36. Mid-March, Altman's; Eleanor Keeshan. **3.** In silver satin and écru lace, Christian Dior's front-close bra and the new boxer shorts—cut shorter so they won't ride up. Polyester satin bra, $16; shorts, $22. Bloomingdale's; Hudson's. **4.** A turquoise maillot so thin and light you can wear it as a body stocking; from Fiorucci, in nylon-and-spandex, about $28. Also at, Jordan Marsh, Florida; Sakowitz; Bullock's. **5.** The no-wire strapless bra that works—in molded stretch, so it always stays the right width. By Kayser, in nude Antron nylon and Lycra, $5. Bloomingdale's; Hudson's; Bullock's. **6.** Kayser's unwired nude strapless bra as a body stocking—for an unbroken line under sheer clothes. Antron nylon and Lycra, $11. Bloomingdale's; Hudson's; Bullock's. Hair by Edward Tricomi of Xavier New York, and Christiaan; makeup, Ariella. Accessories, next to last page.

Bob Richardson

Now: colors that are pastel, but not "baby" • touches of lace everywhere • the chemise to sleep in • underwires for bras so soft you can tie them in a knot • "natural" lingerie and the control you want

When lacy panties and soft pretty bras start turning up in satiny silver, teal, celery, mauve, lilac, sky blue, peach, and nude—and lace touches everything from a bra strap to a boxer short . . . it's time to check-out the most feminine un-dressing in years!
Left: minimal underthings from Olga—the soft-cup bra with thin straps, and a high-cut French bikini—in nude stretch nylon (nylon and Lycra). Bra, about $5; bikini, about $4. Bloomingdale's; Higbee's; Hudson's; Bullock's. *Center:* in a glisteny stretch lilac with touches of ecru lace—the front-hook bra that gives you a super-smooth back, and a matching brief with a bit of control. By Lily of France in Antron nylon and spandex (United Elastic). Bra, about $5; brief, about $5.50. Bonwit Teller; Hudson's; Bullock's; Liberty House, Hawaii.
Right: what a lot of women would love to sleep in—a satiny pink camisole with tiny bowed straps and ecru lace; matching bikini. From Vanity Fair, in Antron III nylon, about $18. Altman's; Harzfeld's; Famous-Barr; Bullock's; Liberty House, Hawaii. A must with pretty lingerie, with everything—the soft skin you can get from a good all-over moisturizer. One to try: Skin Life Herbessence Body Smooth by Helena Rubinstein. Hair, Edward Tricomi of Xavier New York; makeup, Ariella.

Un-

Bob Richardson

dressing

Now: a different way to dress at home

- *Sanchez fantasy*
- *"new" designers in the act: Beene, Blass*
- *Soft, sensuous...modern!*



In-between what you wear for having friends in and your favorite bathrobe, there's another kind of un-dressing. It can be a body stocking under a shirt, a wonderful kimono you like to wear with gold sandals. It's a modern, private way of wearing whatever makes you comfortable—and pretty.

Left: From the man who practically invented this kind of dressing, Fernando Sanchez's weightless cloqué cotton kimono in dark-blue-and-white with brown facing—to slide over his lacy white Swiss cotton batiste pyjamas. Robe, about $64; pyjamas, about $120. Late March, Saks Fifth Avenue; Swenson's on the Plaza; Neiman-Marcus.

Center: From Geoffrey Beene's first at home collection, one of his signatures: the long cardigan over pants—above, in peach and grey with pleated grey pants; Qiana jersey (Klopman Mills). For Swirl, about $90. Mid-March, Saks Fifth Avenue; Nan Duskin; Neiman-Marcus.

Right: The Bill Blass news—a molded tank-top body stocking in navy-and-white stripes. To sarong-wrap with a giant scarf, to slip under a pretty shirt—un-dressing that's meant to be seen. For Flexnit, in cotton-nylon-Lycra (Lawson Knits), about $15. Saks Fifth Avenue; Higbee's; Hudson's; Marshall Field; Stix, Baer & Fuller. Hair by Christiaan, and Edward Tricomi of Xavier New York; makeup, Ariella. For accessories, see next to last page.

un-

dressing

THE CHAR

Jacques Malignon

On these 6 pages, the clothes everyone snaps up for spring...and the little tricks that make the difference between the way you look and how the rest of the world turns out

The freshness of cotton at night, far left—*black cotton sateen with beige piping—and the flirt: a thin black silk camisole, a tasseled silk belt. Frances Henaghan Sport jacket, about $48; pants, about $40. Mid-March, Woodward & Lothrop; Lillie Rubin-South and West; Hudson's; Bullock's Wilshire.*

Take a soft, black blouson dress, inset, *open the neckline, tie on a scarf, slide into a* high *bare sandal: dinner '77! Mac Tac of Paris dress for Leonard Sunshine; polyester jersey. About $130. Bonwit Teller; Lillie Rubin-South and West; L. S. Ayres; Bullock's.*

Flowers are for wearing, center *a single silver earring with violets pulled through it, long, shining, swept-over hair—it's enough to make anyone think romantic! Maire Katznelson for Kruger Gallery, about $20. Also at Neiman-Marcus.*

When evenings turn this breezy, left: *a quick narrow jersey jumpsuit in navy/white pindots, and a gold-piped sash, a willowy sandal. Diane Von Furstenberg jump, cotton/rayon, about $125. Mid-March, Lord & Taylor; Lillie Rubin-South and West; Strouss; Higbee's; Hudson's; Harzfeld's; Robinson's, California. Accessories, next to last page.*

M IS IN THE WEARING

Here and on the next 4 pages, all the hair is by Suga at Bergdorf's and Marc Pipino of Pipino-Buccheri Salon; the makeup, by Ariella, Vincent Nasso, and Sandra of Xavier New York.



Everything about this, far left—*scalloped white blouse to hitched lilac-print skirt—spells charm to us! In handkerchief cotton, by Cacharel. Blouse, about $46; skirt, about $76. April, Bonwit Teller; Nan Duskin; Woodward & Lothrop; Dayton's.*

Fun! Venetian-blind sunglasses, near left, *here in white—said a tryer-on, "I feel cool when I wear them." R&D Volpini, about $10. Saks Fifth Avenue.*

Clean little blue/black/white tattersall checks, below...*sleeves rolled, shirt bloused, shots of bright-colored fishnetting at the waist...welcome to spring! Ralph Lauren cotton shirt, about $48; skirt, about $112. Mid-March, Bloomingdale's; Kaufmann's; Famous-Barr; Neiman-Marcus.*

The difference between white-and-blue classics last spring and this, right: *instead of a neck-scarf, bareness...instead of leather belting, a hemp sash...longer, looser hair... and, somewhere, a flower. Country Sophisticates blue/white shirt, about $20, and lineny white skirt, about $28, of Fortrel polyester; white acrylic sweater, about $22. Tartan Corner, St. Louis; The Denver; Meier & Frank. Accessories, next to last page.*



THE CHARM IS IN THE WEARING

Jacques Malignon







THE CHARM IS IN THE WEARING

You can't wait for the first warm night to wear it, far left—*Marina Ferrari's off-the-shoulder beige silk crêpe de Chine dinner dress with mauve, peach and lilac flowers—prettiest neckline, prettiest skirt length...just strap on a sandal and you're perfect! About $395. Mid-March, Saks Fifth Avenue; Barton/Sligh's; Stanley Korshak; Lou Lattimore.*

A flower is the touch to add, close-up—***the gold-filled upper-arm bracelet, fluted to hold an orchid, a tiger lily. By CeCe Kieselstein-Cord, about $30. Bonwit Teller; Montaldo's; Neiman-Marcus.***

The one-shoulder red evening dress that's all softness and charm, left—*flowery crêpe de Chine top, skirt and shawl—the charm is in the print, the hip-wrapping of the shawl. Dalani II by Arthur Dalager, in rayon-and-polyester, about $95. Altman's; Kaufmann's; L. S. Ayres; Sakowitz; I. Magnin.*

Now-you-see-it, now-you-don't, above—*Hanae Mori's rose jersey dress you just wrap—sash it with a pale silk scarf, tuck a fresh orchid in the sleeve...sensational! Nylon jersey, about $150. Bergdorf Goodman; Nan Duskin; Sakowitz; Liberty House, Hawaii.*

Gourmets to you: OUR DINNER-PARTY SECRETS

By Arthur Gold and Robert Fizdale

The scene is an 1860 two-story wooden farmhouse, painted white with the dark-green shutters traditional in Eastern Long Island. A wide porch runs along the front and sides of the house.

A somewhat battered Cadillac convertible drives up. Two men emerge, struggling with their luggage and bulky packages containing the paintings on glass they collect in their travels. They are duo-pianists, somewhat overweight from three months of good eating during the course of a just completed concert tour of Italy and France.

The two enter through the back door into a large white wood-paneled kitchen of a size that betrays the fact that the farm once took in boarders. In addition to the sink, stove, and refrigerator one would expect to see, the room also contains a table that seats twenty and a grand piano. (A table of equal size is in the large living-dining room and two other grand pianos are in the studio at the front of the house.)

The two men put down their suitcases and packages and glance through a pile of accumulated mail.

Arthur Gold: It seems we've been asked to interview one another about cooking. It sounds alarmingly like group therapy, and yet, "It is Charming," as Horace Walpole said, "to Totter into Vogue."

Robert Fizdale: Well, actually, cooking *is* therapy. That's why so many people like it. I know I find it soothing when we're rehearsing to get up from the piano, follow the delicious smells to the kitchen, and stir, taste, and add a bit of this and a pinch of that to whatever's simmering on the stove.

Arthur: In any case, it's a relief to be interviewing each other—at least we won't be misquoted. Remember that interview we gave when we were playing with the Philadelphia Orchestra and were asked if we felt music was morally uplifting?

Bobby: Yes. And you said you wouldn't count on it, that a man could listen to a Beethoven symphony with great joy, but it wouldn't prevent him from beating his wife when he got home.

A.G.: And the next day the headline was "Beethoven Symphony Causes Man To Beat Wife Say Duo-Pianists Gold and Fizdale."

R.F.: What's your favorite quick, quick recipe?

A.G.: Every "artist" likes his last creation best. Mine is spaghetti with red caviar, grated lemon rind, chopped chives, freshly ground pepper, and some cream and butter. Eye-catching and festive. It takes only as long to prepare as it does to boil the spaghetti.

R.F.: A surprising combination that always seems to delight our friends. It's sensational—with a salad and fresh fruit —for either a quickly prepared lunch or a late supper. How did we ever become so obsessed with food in the first place?

A.G.: God knows. We're not the only ones. Musicians seem to be the greediest of human beings. Caruso and that *fin bec* Arthur Rubinstein are shining examples. Grace Moore thought nothing of flinging herself from the parapet with a blood-curdling shriek at the end of an exalted performance of *Tosca,* then rushing home to whip up supper for forty friends.

R.F.: And there was Chaliapin's tackling mountains of caviar with a soup spoon. No thinly sliced dark bread, no squeeze of lemon, no finely chopped onion or egg for him.

A.G.: He claimed that his *Ivan the Terrible* was more terrible therefore.

R.F.: What about Rostropovich in Paris downing imposing amounts of vodka and piroshki after that incredibly sensitive performance of the Haydn concerto?

A.G.: And think of Tournedos Rossini . . .

R.F.: . . . and Bombe Nero

A.G.: . . . named for the famous Roman violinist, of course, and Pêches Melba

R.F.: . . . and Poires Mary Garden. It's amazing how many dishes are named for musicians. After all, I've never heard of a soufflé *(Continued on next page)*

Karen Radkai



In their Long Island farmhouse (above) duo-pianists Robert Fizdale and Arthur Gold (opposite) feed friends munificently.

"We like lemons, put sardines in their shells"



"Expand the B-L-T sandwich to a full dinner"

On an eat-out veranda (above), our musician-gourmets can serve such specialties of their house as the Bacon/Lettuce/Tomato dinner (above right).



"Ring the pecan pie with a band of whole nuts"

B-L-T dinner (far right) includes Sweet-Potato Rum Casserole and Squash Soup; another winner: Pecan Pie (above). Recipes begin on page 118.

GOLD AND FIZDALE:

OUR DINNER-PARTY SECRETS *(Continued)*



"Here we are in our kitchen [above]: sink, stove, refrigerator, a table for twenty...and a grand piano"

Schweitzer or a fricassee Freud . . .

A.G.: . . . and fig Newtons were probably not named for Sir Isaac. But we're supposed to be interviewing each other, not agreeing. What do you think are the ingredients of an ideal dinner party?

R.F.: Ideal? As you know, I'm full of a hopeless number of ideals.

A.G.: . . . and incurably sociable.

R.F.: True. Friends first; then food that will delight, surprise, or amuse them. The guests should fit as beautifully as the rhymes in a sonnet. A few quiet amusing friends eating outdoors on a windless and fragrant summer evening, the setting lending itself to subtle Turgenev-like observations and confidences.

The menu would be simple but luxurious, perhaps an all-caviar meal beginning with black caviar on pita toast and followed by slices of smoked sturgeon (after all, it's the fish that laid the golden eggs), served with lemon halves and individual pepper grinders—my idea of real luxury, as I hate to say "pass the pepper." Then your spaghetti-with-red-caviar invention, a salad of beets and endive, and—to keep the Russian motif—my Russian mother's cottage-cheese pie.

How would you describe *your* ideal dinner?

A.G.: Not too simple. I like to turn every dinner party into an occasion. I love occasions. I'm not one of the come-over-we-won't-fuss school. I like to make a fuss. You know what a ham I am. I love applause. I agree with Gertrude Stein—"All an artist wants is praise." Just as I wouldn't give a concert without careful preparation, I find dinner parties need plotting and planning; and, for me, perhaps the most amusing thing about a party is planning the menu and plotting the guest list.

I'm afraid I agree with Proust about the necessity of excluding certain people in order to give an evening the proper panache. There is a bit of the elitist in everyone, I think. Or am I becoming too serious?

R.F.: Much. Have you noticed that our super-rich friends like to play Marie-Antoinette and to eat in our cozy kitchen and our less solvent friends seem to enjoy our setting a festive elaborate table in the large room?

A.G.: And we like to move around. I must say one of the best parties we ever had in the kitchen was when your mother, Rose, came to visit on her eightieth birthday. She enjoyed the bacon, lettuce, and tomato sandwiches at lunch so much that she said she would like to have the same thing for dinner. We decided to expand the B-L-T theme by surprising her with a more elaborate treatment of the same ingredients and served roast Canadian bacon, braised lettuce, and baked tomatoes, preceded by a seafood chowder pie. And, of course, a birthday cake. There were about twenty of us I remember around the kitchen table. Leonard and Felicia Bernstein were there and so were Larry and Clarice Rivers.

R.F.: And Jerome Robbins. Lenny became absolutely manic at the sight of a grand piano in the kitchen. Between the chowder pie and the roast bacon he swiveled round from the table and began to play. Let's-sing-everything-with-the-word-Rose-in-it was the name of his game, a hilarious sing-along to Lenny's wildly exuberant accompaniments. Warm with Bernstein sentiment, he began rather quietly with Schumann's "Die Rose, die Lilie, die Taube, die Sonne," Fauré's "Les Roses d'Ispahan," and Strauss's *Rosenkavalier* waltzes.

We all joined in, and gaining momentum raucously plunged into "Only a Rose," "The Yellow Rose of Texas," "My Wild Irish Rose," "Rose of Washington Square," "Sweet Rosie O'Grady," "Mighty Like a Rose," and "Everything's Coming Up Roses." Never was there a happier birthday girl. Lenny even made up words to the Rose Adagio.

That inspired Larry. He suddenly announced to everyone's alarm that he would perform a newly discovered Schoenberg song-cycle. He gave the words "Sprechstimme" a new meaning when, hands clasped in the stance of a great lieder singer but keening like a wolf in heat, he improvised the most inhuman intervals, reaching for piercing high notes that no one suspected he had, all in fractured German. The only recognizable words were an occasional "die Rose" embellished with such mad fervor that the great twelve-tone composer must have been waltzing in his grave.

A.G.: Lenny's accomplishments were pretty hair-raising, too. We thought the piano would break. Flushed with triumph, Larry encored with "Les Roses d'Antan," a fictional set of songs by Debussy. The super-guttural gave way to the hypernasal while Lenny, weaving wildly at the piano, bathed the vocal line in a brilliant parody of a Debussyesque impressionist mist. All of us were helpless with laughter when Jerry called for "Spectre de la Rose" from the maestro. Their kitchen version of that romantic reverie revealed the collaborators of *Fancy Free* and *West Side Story* in a startling new light. It came to a shattering climax with Jerry's exit leap. He hovered, suspended in the air like Nijinsky in all his glory, then disappeared through the door, landing with a crash on the garbage can outside.

R.F.: What a wonderful evening! Not even a frozen TV dinner could have chilled our spirits though I like to think, in all modesty, that the good food and the Dom Pérignon helped.

A.G.: For a birthday, a wedding, or any other great occasion we see eye to eye. We make a cake that can be prepared a day in advance. It's a labor of love and we've always refused to divulge the recipe. We made one, in fact two, for sixty people at the wedding of our friends Gillian Walker and Al Maysles.

The wedding was held in our garden on a sunny morning in September and the lunch was served at tables set out under the trees. Al and his brother David are the Maysles brothers who made those remarkable films *Salesman, Gimme Shelter,* and *Grey Gardens.* Gillian, the daughter of John Walker, for many years the director of the National Gallery, is an enchanting woman, overflowing with warmth and charm. A year after the wedding, she produced an equally enchanting daughter. We were rewarded for the wedding cake by being named the godfathers. We are now known in the Maysles' cinematic circle as Godfather I and Godfather II.

Recipes for Gold and Fizdale's favorite dishes, including the never-before-revealed praline cake, begin on page 118.

Mica's
Cream-Cheese Heart
with Guava Shells



HOLLYWOOD "HAY" DAYS

(Continued from page 227)

love with Kate Hepburn. He claimed that at one point, with both actresses (and clients) safely separated by three thousand miles, Mother on the stage in New York and Kate making a movie in Hollywood, he would take off in his plane from New York to complete some deal in California, pause to refuel in Kansas City, and place phone calls to both coasts, one assuring Mother than the next two weeks of separation would be a living hell, and another to Kate ardently apprising her of his arrival in Los Angeles. He used to reminisce wistfully that Kate was the classiest dame he ever knew, because among other things, when he eloped with Mother, she'd sent a congratulatory telegram saying, "DEAR MAGGIE, YOU HAVE JUST MARRIED THE MOST WONDERFUL MAN IN THE WORLD. BLESSINGS, KATE." Mother burned up the wire in a rage of jealousy. . . .

We lived in Brentwood at 12928 Evanston Street, a block down from Jimmy Stewart and Johnny Swope, resolute bachelors who shared a rented house, and half a block from the Fondas. Across the street lived the screenwriter Bill Wright, his wife Greta—blonde hair wrapped in braids around her head, Bavarian peasant dresses nipped in by laces at the waist, and a fascinating, deep German-accented voice—and their two majestic German shepherds, Sergeant and Major, for whom we had great respect.

Number 12928 was a simple white colonial, set well back from the street; its most luxurious features, which persuaded Mother to buy the house, were the splendid drooping pepper and acacia trees that lined the driveway and spilled their red berries and white blossoms on the gravel. Towering over everything along the street were giant deodora pines, under which Bridget and I once found a hummingbird caught in a carpet of needles, its iridescent blue-green feathers reflecting the sun in such a way that we thought it was a rare creature from the sea miraculously beached on the shores of our garden.

Just before Bill was born in 1941, Mother and Father decided to build an addition onto the original house to accommodate the new arrival. We called it The Barn, and that's just what it was: a red barn, attached to the main house by an open breezeway, into which we children were moved with our nurse. It was a two-story building, designed with single-minded practicality. The downstairs, left as one great room roughly sixty by eighty feet, boasted a floor that was parqueted in redwood blocks to withstand our tricycles and roller skates, and a long trestle table with benches at which we ate and had our morning lessons with Miss Brown. Two overstuffed denim-covered sofas flanked, at one end of the room, an enormous fireplace and mantelpiece that held my doll collection. The phonograph and a small rocking chair (in which Bill would sit and rock for hours at a time while recovering from a serious mastoid operation when he was barely a year old, one side of his head shorn of its golden curls, to Mother's sorrow) were at the other. An upstairs balcony ran around three sides of the house, so that we could lean against its pine railings and look down on the entire room below us, or out at the play yard and the Victory garden beyond through the panes of the vast picture window along the fourth side. There were four bedrooms and a sewing room that opened onto the balcony, each with checked gingham curtains and bedspreads individually colored (mine had green, Bridget's yellow, Bill's red, nurse's blue) and doors painted to match. The upstairs bathroom was about twenty feet long and had three sinks and toilets of graduated heights and a tub big enough to hold all three of us comfortably at the same time. Our meals were prepared downstairs in a kitchen with an oilcloth-covered table, in the center of which stood a detestable bottle of cod-liver oil. By the front door was a coat closet in which Bridget and I periodically locked Bill, with the threat that he would be devoured by a wolf concealed in the dark behind the coats and galoshes. Bridget and I, discovering that Bill was much more fun to dress up than our dolls, secretly renamed him Mary and trained him, under duress, to curtsy. (Curtsying was an enviable social grace outlawed by Mother, who brought us up to shake hands in a forthright way in spite of the fact that all her friends' daughters with whom we played curtsied gracefully in their plumped-up organdies and shiny black Mary Janes.) One day, she brought Ginger Rogers (*exhausted*, Mother said, with the soles of her feet raw and *bleeding* from rehearsing some dance routine with Fred Astaire) over to The Barn to meet us. Bridget and I proudly produced Bill, his glorious curls restored, in a white challis dress sprigged with roses, outgrown by me and then Bridget. "How do you do," he lisped to Ginger, curtsying faultlessly as he had been rehearsed under dreadful threats about the hall closet; "my name is Mary." Mother let out a squawk of horror. Bridget and I were forbidden ever to dress him up again and the wolf was banished from the hall closet. . . .

Mother loved house-hunting. She would go house-hunting at the drop of a hat. Any excuse would do. On the way to the hospital in acute labor the morning I was born, she begged Father and Martha Edens (our godmother) to stop the car because she saw a "For Sale" sign somewhere along the way. Every house we lived in was bought because Mother happened to be driving past it at a fortuitous time, either when we were due for a move or when the house was too enchanting to pass up. No. 12928 was no exception. Greta Wright was looking for a house and Mother couldn't resist going along. So they bought the houses across the street from each other. I had just been born and more space was needed anyway.

For Father, the installation of a complex telephone system took priority over everything else before a move could be considered. He found himself ensconced at 12928 before the telephone was installed, a drastic hardship. The Wrights had taken possession of their house a few weeks earlier and had their telephone. Father would race over first thing in the morning, afraid he might lose a possible twenty-thousand-dollar cash

(Continued on page 252)



"Father captured Hollywood's imagination by inventing a new style; he was an outrageous Easterner who wore linen underwear and came out on Wells Fargo"

HOLLYWOOD "HAY" DAYS

(Continued from page 251)

deal between home and Beverly Hills, make a couple of phone calls just in case, and then go to the office. Sometimes he'd appear at the Wrights in the middle of the night to make a phone call or two.

The telephone was the source of Mother and Father's bitterest fights. Mother hated the agency business because of the telephone; it might ring at any time—in the middle of dinner or in the middle of a badminton game, a dissertation or conversation. The phone would ring and Mother would roll her eyes heavenward, while everyone within earshot would mock-cringe or put their hands over their ears and get ready. "Flesh peddler!" she would yelp, in her own peculiar blend of Southern drawl and outraged exclamation. Then, for the benefit of her audience, she would stamp her foot half seriously, half comically, and assume a pose, arms akimbo: "Leland Hayward, I can't *stand* it another minute. D'ya hear me? This is an ultimatum. I'm going to tear that damn telephone out by its *roots* if it rings again in the next five minutes!"

Father was addicted to the telephone as much as Mother despised it. He never wrote a letter if he could send a wire, and never wired if he could telephone. He was happiest when he was conducting business on his office sofa with three or four telephones at hand, his head deep in a cushion at one end and his feet comfortably crossed at the other. That way, between conversations he might catch a quick nap. Everyone, even Mother, agreed on one thing: Father was the best agent in the business, even if it was a lousy business. In the early nineteen-forties, when he himself was in his early forties, he had about a hundred and fifty clients, including Mother and her two ex-husbands (Henry Fonda and William Wyler), Greta Garbo, Ernest Hemingway, Jimmy Stewart, Ginger Rogers, Edna Ferber, Gene Kelly, Fredric March, Judy Garland, Myrna Loy, Montgomery Clift, Gregory Peck, Boris Karloff, Billy Wilder, Kurt Weill, John Logan, Dashiell Hammett, Charles Laughton, Ben Hecht, Charles MacArthur, Helen Hayes, Herman Mankiewicz, Lillian Hellman, Fred Astaire, Gene Fowler, and on and on. Eventually, in the mid-forties, he was to sell his "stable," as he referred to it, to MCA, and become an equally successful Broadway producer, with *A Bell for Adano*, *State of the Union*, and then *Mr. Roberts*, but it was as a Hollywood agent that Father became something of a legend.

His appearance was at odds with his profession. He was a distinguished-looking man. Tall and thin, (hair parted debonairly in the middle when he was younger —graying and close-cropped like grass later on, a trademark in time), with an air both haggard and elegant, he strolled in white flannels and yachting sneakers through the corridors of the major studios of a Hollywood that had never seen anything quite like him before. The prevailing notion was that agents were a breed apart, somewhat déclassé, that they all had foreign names, like the Orsatti brothers, or spoke with heavy Russian-Jewish accents and came straight from handling vaudeville acts on Broadway. Father captured Hollywood's imagination by inventing a new style; he was an outrageous Easterner who wore linen underwear and came out on Wells Fargo. It was said that his office was the first in Beverly Hills ever furnished with antiques, and that his manner of dress, Eastern college, influenced Fred Astaire and changed Hollywood fashion. Fred was, in fact, his first client. One evening in 1927, out of a job and bored, Father was making his customary rounds of the New York nightclubs and stopped by the Trocadero to have a drink with his friend Mal Hayward (not related), the proprietor, who was in a gloomy frame of mind. Business was poor, said Mal, slumping at the table, because a new place, the Mirador, had just opened up across the street and was taking away his customers. He was so desperate, Mal groaned, that he would do anything to get his hands on a big attraction, even pay an act like the Astaires as much as four thousand dollars a week. Father went straight over to the theatre where Fred and Adele were appearing in *Lady, Be Good*, and talked them into a deal. They played the Trocadero for twelve weeks, and he collected his commission of four hundred dollars ("The easiest money I ever made," he said wistfully) every Saturday night.

People seeing Father for the first time would ask, astonished, "Is *he* an *agent?*" He was considered by many people, both women and men, whether in the business or not, to have been one of the most attractive people they ever knew, "Gentleman" was the word most often used to describe him. "He was a gentleman agent," said George Cukor, "a darling man. I loved him even though he was a buccaneer. By asking such outrageous salaries for his clients, I think he was responsible for jacking up the agency business into the conglomerate empire that it is today." "In my opinion," said Billy Wilder (who was to direct *The Spirit of St. Louis* for him in 1955–56), his enormous success in this town, beyond his being very bright and knowing it inside out, was due to the fact that the wives of the moguls were crazy about him. I do not mean to imply that he had an affair with Mrs. Goldwyn, but Mrs. Goldwyn was just crazy about him. So was Mrs. Warner. *All* the wives were crazy about him and kept talking about him, because he was a very attractive, handsome, dashing man. He should have been a captain in the Austro-Hungarian Army—something like that. He was certainly miscast as an agent. If I were to make a picture about an agent, a very successful agent, and my casting director brought in Leland Hayward, I would say 'You're out of your mind! This is not the way an agent looks!' That was part of his success. Just charmed the birds off the trees, the money out of the coffers, and ladies into their beds." And super-agent Irving (Swifty) Lazar, in his succinct vernacular, referred to Father as a "high-class gent." Said Swifty, "He was my idol. He had a gift for closing deals, he never had the time to dicker—*he* should have been called 'Swifty' instead of me." (Swifty was given his nickname by Humphrey Bogart because he made three deals for Bogart in one afternoon.) "Leland was a real beauty. A prince. The best there was. You won't see anybody like him pass this way again. . . ."

Our house was the perpetual headquarters for activity of any kind, riotous badminton matches or card games—hearts was a house favorite, since Mother always won —diving exhibitions in the swimming pool or roller-skating down the middle of San Vincente Boulevard, and the central participants were usually the same: Johnny Swope and Jimmy Stewart, Martha and Roger Edens, the Herman Mankiewiczes, the Wrights, and sometimes the Hank Fondas and Eddie Knopf clans from down the street. Johnny remembers that when Father came home from the office every afternoon he would gratefully rely on the buffer zone of friends to provide enough distraction for him to sneak in some phone calls. Mother also liked to have Johnny and Jimmy hang around; whenever Father went off on trips to New York, which was quite often, it was nice to be able to avail herself of the company of Hollywood's two most eligible bachelors. . . .

I can't imagine a childhood without Johnny and Jimmy in it. Johnny was around even the night I was born. It was the Fourth of July, and Mother, who was getting bored with being so pregnant, cajoled Father and Johnny into taking her out to dinner and then down to the amusement park on the Santa Monica Pier. They all tried for the gold ring on the merry-go-round, but Father was much too elegant to set foot on the roller coaster, so Mother and Johnny rode on it seven or eight times —and also the Ferris wheel, for good measure—while Father tried in vain to get them off. They threw darts, rode bumper cars, watched fireworks, paid a visit to every booth and rode every ride until two in the morning, when they went home and Johnny passed out on the sofa exhausted. He awoke at dawn, boiling hot and in a state of suffocation, because the cat had lovingly wrapped itself around his neck and gone to sleep, too; when he disentangled himself from its steaming fur and leaned over to see what time it was, he found a note pinned on his chest, which said, "Dear Johnny, when you wake up you will be a godfather. Congratulations." He ran frantically around the house but it was empty. Nobody had been able to rouse him from his stupor for the big event, so he drove down to the hospital and consoled himself by taking pictures of my bare behind, which was identified by a little piece of tape with my name on it.

Johnny was a wonderful photographer. He'd taken up flying and photography at the same time, and used to say that he learned photography by taking pictures of Bridget, Bill, and me. From the very beginning, he practiced the theory that if we never saw him without his camera we would

never be self-conscious if he pointed it at us, and he was right. He was always hanging around, ready to document every move we made, every step we took, and we allowed him to study us in depth, assuming, naturally, that he was one of us. . . .

Birthday parties were events of great consequence in Hollywood, and even though Mother deplored everything in or about Hollywood—keeping aloof from its social functions and disdaining its tribal customs, particularly as they related to stardom—she relented only when it came to our birthday parties. Possibly one of the reasons for this was that after she took us out of school we so seldom saw other children except those of her friends on weekends. In no other way did Mother conform to the prevailing behavior of the Hollywood star, since she never had any great ambition to be a star at all. It wasn't a glamorous career and its by-products that she really wanted, but a family, and I suspect that in the matter of birthday parties she felt obligated, more for the sake of her children than herself, to overcome her disapproval of the life around her.

At a typical Hollywood party, there would be twenty to thirty children (at ours, Johanna Mankiewicz and her cousins Tom and Chris, Danny Selznick, Jane and Peter Fonda, the Scharys—Jill, Joy, and Jeb—Maria Cooper, Christina Crawford, and Jonathan Knopf were the hard-core regulars), each with his or her own governess. When we all sat down to eat, there would be an attentive line-up of white uniforms packed in close formation behind us. A ritual, even competitive air infused all these parties, from the entertainment (magicians or clowns, caravans of ponies or elephants transported by truck for gracious rides around the ancestral lawns) to the menu (creamed chicken in a ring of rice garnished with peas, ice cream molded in a myriad of shapes and flavors—frozen animals in nests of green cotton candy were de rigueur at our house—and the birthday cakes themselves, angel food, swagged and flounced with boiled frosting like hoop skirts under white ball gowns). Joan Crawford's daughter Christina was the most envied party hostess because invariably she offered the longest program: not only puppet shows before supper and more and better favors piled up at each place setting but movies afterward; besides, her wardrobe was the fanciest—layers and layers of petticoats under dotted swiss or organdy, sashed at the waist with plump bows and lace-trimmed at the neck to set off her dainty yellow curls.

The Hayward parties were the most boisterous, largely because The Barn seemed to inspire a lack of decorum. Our guests would arrive with their governesses and parents (the latter would soon disappear into The Other House for a quiet drink), laden with presents and attired in crisp frocks or shorts with knee socks; curtsies would be made (by all the girls except Bridget and me) and shy greetings exchanged, and then pandemonium would rage. In front of The Barn was an enclosed play yard, stocked with jungle gyms, swings, rings, and slides, and within fifteen minutes not a dress would be clean or a knee unskinned. Covered with grass stains, the panting guests would assemble at the vast trestle table. There—under the stern jurisdiction of [our nurse] Emily (in her one good dress), who, arms crossed, eyed the entire company like a stage manager faced with a tricky production number—trouble began in earnest. By the time the creamed chicken was served, Jane Fonda and I usually would be throwing paper snappers across the table at each other; oblivious to Emily's barked admonitions, we would swiftly move on to the peas and rice, packing them into mushy little balls—stained with brilliant vegetable dye from the favors—which we hurled at anyone who hadn't already joined in, until we achieved total participation. At my fifth birthday, I fell passionately in love with Tarquin Olivier (the son of Jill Desmond and Laurence Olivier), seated on my left, because he led off with a round of piercing battle cries in an English accent. . . .

Bridget, Bill and I knew that we were the envy of all our friends because we lived in our own house, apart from our parents. The Barn was ours, it belonged to us, every inch of it had been created with us in mind. We derived an enormous sense of pleasure from the possession of something so large, a house, entirely tooled to meet our needs. We were aware that ours was a unique situation. It was satisfying to feel superior to and different from anyone else our age, to be envied by all our peers because we could make as much noise as we wanted and bicycle and roller-skate and pull wagons around our own private living-room floor. The Barn was an ideal playhouse.

But sometimes we longed to know what it was like to live like other children, in one house, surrounded by family. And sometimes late at night, I would wake up—feeling alone—and quickly check to make sure there was a light filtering through the crack under my door. One time the crack was dark, and I called, Emily, Emily, Emilee. When she didn't come, I was so frightened I forced myself to feel my way downstairs and outside, to traverse the breezeway to The Other House on tiptoe, inch by inch, because I thought the wind rustling the mottled leaves of ivy was alive, a weasel or a fox breathing through the vines as he followed my passage. When I came to the other side—The Other House—although it was only thirty feet away, I felt that at last I had reached civilization after a very dangerous journey through the wilderness. I found Emily in the kitchen, exactly where I thought she would be, chatting with Elsa and Otto [our cook and butler] over a cup of coffee. They all made a big fuss over me and I forgave Emily because she let me snuggle on her lap—the best place I ever sat—with a cup of cocoa, and comforted me with the promise that, never, ever, for the rest of life, would she forget to leave the light on downstairs or go away and leave me again, except on her day off.

To us, Emily was everything in the world. We loved her totally because she belonged to us; she was entirely ours in a way that Mother and Father never were. We loved them from a distance; we admired them as we admired the sun and moon, adoring their beauty and constancy, their infinite power. They were gods; we worshipped them. But we loved Emily in a different way. . . . ▽


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Six glorious weeks in Europe —on a buying spree

By Patricia O'Toole

The Flossenklammer started it. Until then I'd stayed away from pens, notebooks, and the other tackle writers buy in the vain but persistent hope that the muse will be touched.

The irrefutable logic, of course, is that writing tools have nothing to do with writing excellence. One can build as good a story with a pencil stub as with a self-correcting IBM typewriter.

But the irrefutable facts are that writers love to compare toolboxes and that 99 percent of author interviews devote attention to the matter, silly as it is.

Faulkner said he wrote best with very sharp pencils. Heinrich Boll needs a table that doesn't wobble. With an eraser-capped pencil, Nabokov composes on index cards.

In the search for comfortable utensils, writers usually become connoisseurs of literary appointments. A few, however, lose all control and wind up in my pitiful state. I am an office-supply junkie.

Before the Flossenklammer, I'd been traveling in Europe for a month with barely a thought of office supplies. Two things kept me off the stuff.

First, the knowledge that the Latin word for baggage is, with good reason, *impedimenta*. I remembered it from high school, from translating an account of Hannibal's trek from Carthage to Rome. To resist the magic of a felt-pen rack, I had only to remind myself that, unlike Hannibal, I had no *elephanti* to ferry my *impedimenta* through Helvetia, Gallia, and the rest of my itinerary.

Also keeping me on the straight and narrow was the thought of presenting a U.S. customs officer a list of forty-five or sixty-eight purchases like "1 ampule correction fluid, 1 eraser with slipcase. . . ." Exactly the sort of singularity that leads to FBI surveillance.

So, with Hannibal and Customs to keep me pure, I strode into a stationery store in Berchtesgaden. I truly believed I could buy the one white envelope I needed and leave.

But next to the cash register sat the Flossenklammer. My knees gave sweetly. I waved the envelope in surrender. It was the beginning of a six-week bender that sent me reeling in and out of Europe's office-supply stores in search of perfect tools for what Dylan Thomas (fountain pen) called "the sullen craft."

The Flossenklammer, a triangular plastic paper clip, conquered me with its offbeat colors: raspberry, spruce, and mustard.

Plastic clips have caught on because they don't leave rust marks and because the colors help one to organize research materials. A piece on Hapsburg residences, for instance, would require mounds of books, magazines, and notes. With the Flossenklammer one could sort by applying mustard to Maria Theresa, giving Franz Josef the raspberry, etc.

Naturally such sorting can be done with plastic clips of any nationality. But, as I told myself when I loaded up, the experience would be immeasurably poorer without the song in the word Flossenklammer.

Paris prices, now as high and famous as the Eiffel Tower, have not left the trappings of transcription untouched. But if there is a way to resist the *papeteries* of the former literary capital of the United States, I was too far gone to think of it.

The Left Bank still offers a few bargains, such as *le paquet,* a coverless booklet of twenty large foolscap leaves. *Le paquet* comes in a kaleidoscope of soft tones including lozenge pink and gas-burner blue.

From the stationers near the Sorbonne it was an easy walk to Aux Deux Magots, where, heady with *vin ordinaire* and new *paquets.* I was able to contact the holy ghosts of Paris in the 'twenties. Ernest (pencil, switching to typewriter when the going was good) and Scott (pencil, underlining choice phrases in red crayon) said such marvelous things about my work that I turned to make sure all had heard.

No one had. The café was empty except for a half-dozen fellow junkies furiously committing passion and brilliance to exotic *papiers* with the aid of mechanical pencils, burgundy ink, broad-nibbed italic pens. . . . I was thunderstruck.

England. Civilization. Manners and Breeding. As the proper Briton accouters his table with such oddments as the toast rack, match tray, and knife rest, so does he rig his desk for all exigencies.

De rigueur for any writer worth his pretensions is the paper knife. Once fashioned of silver or inlaid mahogany, England's paper knives are now mass produced in sturdy plastic and dispensed by every corner purveyor of office requisites.

For those without first editions to cut apart by a great warm hearth while the heights wuther away, the paper knife performs admirably as an opener of rejection slips and other junk mail.

Mindful of the national damp, the English have devised a line of notebooks with all-weather bindings. Perfect for tale-weaving whilst wending toward Canterbury in Aprille shoures.

The Italians, with characteristic bravado and forwardness, have gone straight to the top in their efforts to put the muse in a generous mood. On the cover of nearly every school notebook in Italy is a picture of the one thought to have the best connections in abstract affairs, the Pope.

Paper knives, notebooks, a tablet here and there. A junkie can only nickel and dime so long before he craves bigger stuff. Like the Montblanc Diplomat pen, which glides on a 14-carat gold point guaranteed against everything but damage incurred in the act of splitting infinitives.

The pen's supertanker barrel holds enough ink for a dozen pages of writing. At $83, however, the Diplomat remains an item for serious fountain-pen users only.

(Continued on page 256)



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MOTHERWELL

(Continued from page 233)

cently acquired the early Zervos Picasso volumes), accumulating manuals and reports on automobiles which he once used to acquire and dispose of at an awesome rate, settling finally for that last prodigy of Anglo-American automobile manufacture, a Jensen Interceptor III convertible, English silver with a Chrysler motor, a beautiful achievement of the machine age which he announces will reach 130, although he is a safe and expert driver. Like automobiles, Motherwell admires all equipment, gadgetry, devices that promise to perform a service, but if failing to live up to their proclamation, lie disused, gather dust in corners of the compound, or else are enshrined and described like totems of another abused optimism. And nameplates, the atelier abounds in little enameled tablets with blue and black legends that announce entrance, exit, doorbells, toilet, wine cellar, studio, and a gift from Spain that states incontrovertibly: *Pintor.*

A visit to holiday lunch with friends in the upstairs living quarters over the studios, with furniture hanging the sides like deck chairs on a sailing vessel (another calling to which Motherwell has affinities, for when he is not an artisan, he is a shipwright), hung with mementos—a framed announcement of his first exhibition at Peggy Guggenheim's Art of This Century Gallery, photographs of David Smith whose nostalgic presence is felt in every studio, a small Matisse découpage, Miró drawings, Max Ernst's splendid sculpture of the fantastic chess player, African and South Pacific masks, a Japanese Zen scroll, small maquettes for the "Elegy" series, numerous collages, bookcases hanging in corners, and little sitting nooks of immense comfort. The meal unfolds at the refectory table which can comfortably seat a dozen; the atmosphere is festive, lit candles everywhere, greenery hanging from a ceiling electric fan, the windows full of plants, the orange tree bearing fruit. The meal, of course, confirms what Motherwell has always claimed; sensualists above all, artists love to eat and drink well. Motherwell had spent four hours making a brace of ducks, crisp like parched vellum, cooked slowly, slowly, frequently drained of fat (he cooks knowledgeably and well, preferring the mastery of peasant fare, the roast, the bird, the stew), while his European wife, the photographer Renate Ponsold, who had arranged everything, as usual, also produced a delicate *frutta di mare,* the sauces, small roast potatoes, applesauce with currants, a delicious carrot cake (an alternative to the Bourbon whiskey cake that Motherwell taught her) and throughout a Troplong Mondot (1969) which he chose but eschewed for his nonalcoholic grape juice, usually carried in its nakedly ugly bottle with bemused jollity, but which for festive ambiguity lay at his elbow in a French demi-carafe.

Late in the afternoon a final walk through the studio, quiet on the holiday, although Theseus was not at rest. Motherwell was once more on the track, moving a piece of paper on a collage; looking with a stunned eye at a painting, startled that one would think it was as finished as it appeared, although undoubtedly his eye had uncovered a fault that had eluded his guests; moving on; pointing out; exclaiming; finally describing at ease, in one of the numerous seating areas of the galleries, the new *livre d'artiste* which he planned, based on the text of a meeting of an emissary of the Caliph of Baghdad with Viking wayfarers on the Volga in the tenth century —a text whose highpoint, Motherwell's intonation made clear, was the Arab's declaration of the indescribable filth of these Northern Europeans, their handsomeness and their filth. Motherwell laughed with delight, Renate chuckled, the guests were amused. But one must recall that Motherwell, not Mediterranean at all, is a Celt, descended somewhere from Vikings, and the delight was that of a man stumbling over one of his own archetypes and watching the revealed creatures of his own deeps scuttle and squirm. ▽

BUYING SPREE

(Continued from page 254)

"Serious fountain-pen users." Indeed. A euphemism that only a junkie would be hard pressed enough to invent and bodacious enough to utter.

Walking around Europe with a pen vastly more expensive than my Instamatic camera was nothing less than degenerate. The Marianas Trench of depravity. What would my friends think of my snapshots? The London University stationer. The clerk in the Montblanc shop. The notebook factory in Middlesex.

The more I bought, the more I had to have. Europe began to bore. I longed for things like a visit to a rubber plantation during the eraser harvest.

But Brazil and Malaysia were impossible. I was penniless.

Burning with humiliation, weighed down by gear more useless than a paper hockey puck, I sailed home for help.

Day after day I stood coatless at the bow of the ship, but the cold Atlantic did nothing to stop my sweat. In my dreams the Statue of Liberty said I was one poor wretch she'd have no truck with. Nightly she chased me with her torch.

When at last she came into view, I avoided her eyes by concentrating on my declaration of goods purchased abroad. I grossly overstated the value of every contrivance acquired in every shameful foray. Perjury be damned. I wanted the goods impounded and planned never to pay the duty that would return them to my possession.

Trembling with fear and hope, I made my way down the gangplank.

The customs officer, hunched from decades of peering into suitcases, scanned my statement. "OK. All clear."

I wailed in protest.

"Writers," he snorted. His gleaming bald head shook with hopelessness. "Ernest pulled the same stunt on me in '38."

"Ernest?"

"Yeah, *that* Ernest. And Scott in '26. Had a whole trunkful, that bird. Saul. Tennessee. They're all the same. Now go home and write your heart out. I got crooks to catch." ▽

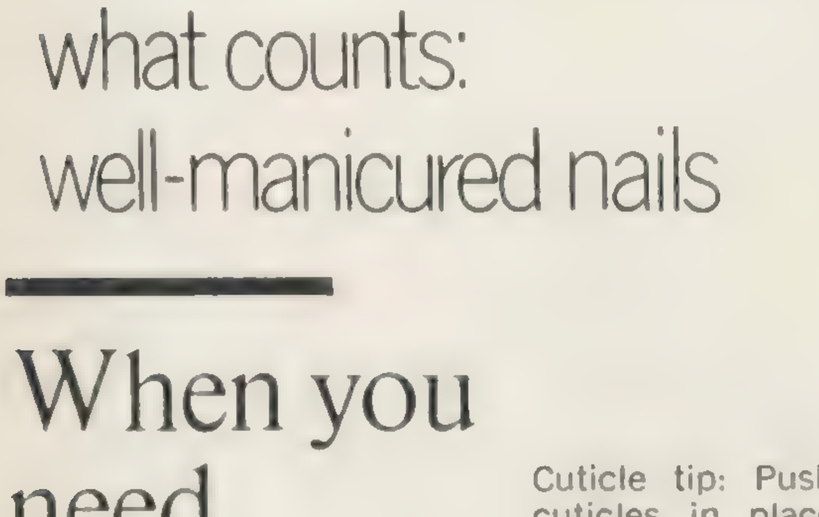
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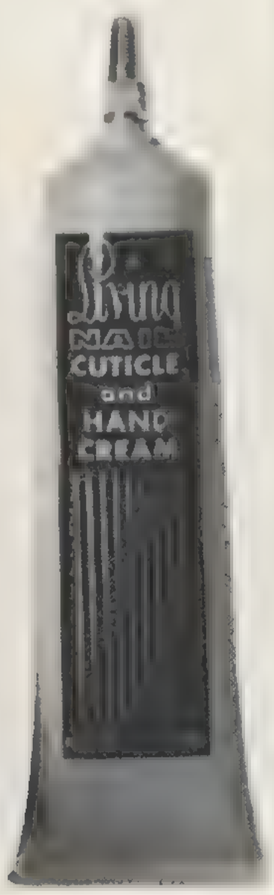
Whether they're long and polished...or short without a stitch of color—what counts: well-manicured nails

When you need a mender

Cold weather can dry-out and split the healthiest nails. To prevent splits—wear gloves. To save them, try the Kwik-Aid Kit by Sally Hansen, *below*—in an emergency, it's great.

Cuticle tip: Push cuticles in place with a wood stick and *always* with moisturizer—e.g., Bendyne's Living Nail Cuticle and Hand Cream, *right*. Write, Bendyne Ltd., 150 Fifth Ave., N.Y.C. 10011.







If you're thinking false nails—the ones to go for should be safe next to skin and natural-looking—you should be able to wear them without polish. The ones we like—brush-on Lee Nails; they stay on, can be buffed and filed. To find them, write: Lee Pharmaceuticals, 1444 Santa Anita Ave., P.O. Box 3836, South El Monte, Cal. 91733 . . . One note: If you're acrylic-sensitive, or prone to allergy, *always* check with your doctor before using any false nail.

Quick Tips

. . . for giving nails a fast, thorough manicure . . . **1.** If you're wearing nail polish—remove polish with large cotton pads soaked in remover. . . . **2.** To take off last traces of remover — wash hands with soap. . . . **3.** File nails. The two rules: Always use an emery board (the fine side is best). And file nails one direction only. Be careful not to make nails too pointed — a squared-off nail breaks less easily. . . . **4.** After filing, soak hands for one minute in an equal-parts solution of water and hand lotion. . . . **5.** Dry hands with a towel—as you do, push cuticles back gently. . . . **6.** The finisher: buff nails (again, one direction only —and always with a chamois buffer) or polish them—the color we love: a soft red.

Clinics

What to do, where to go when you've broken a nail before a big evening . . . In **Los Angeles,** the place to go—Jessica Vartoughian's NAIL CLINIC, 8627 West Sunset Boulevard. She maintains a bank of nails to mend breaks; also for those with very short nails who want to have them longer. . . . In **New York,** GLORIA Y RAQUEL (300 E. 59th St.) can mend a long, broken nail utilizing the piece of your own nail that's broken off. For hard-to-grow nails, she paper patches the ends to protect them from breaking. . . . Larisa, nail specialist at THE REAPERS (847 Lexington Ave.), recommends "nail tips," the process—an extension is attached to the tip of the nail; it hides the break as nail grows. Best of all, nail tips don't need polish to look natural, and the plus—they're impervious to fingernail-biters.



THE DEEP HEAT WAY TO SOFTER, PRETTIER HANDS AND FEET

As winter ends, it's time to shape up hands and feet for spring and summer bareness. To make toes and arches smooth again, cream feet generously, slip into reusable plastic bags, then into plug-in "scuffs" for one hour of bliss and relaxation. Dry-heat mittens work the same way...softening cuticles, preventing split nails, relieving rheumatic and arthritic pains. One size. One year warranty. Cream-and-scuffs kit or mittens set, $30. For a free clinical skin-care consultation, call Elisabeth Martony, Directrice.

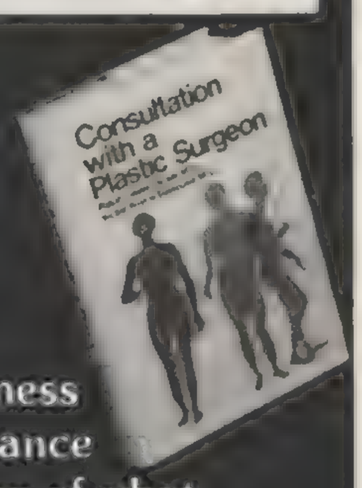
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Finds: 5 great skin and hair protectors

Hands: one helper

One of the first areas of the body to show signs of age: hands. The reason—skin that covers hands is thin, and thin-skinned areas have less fat tissue, therefore less natural moisture. One way to protect hands, says skin specialist Jane Sebeyran: be sure to dry hands *thoroughly* after washing; most people don't. And the dampness left on hands evaporates into the air taking natural moisture with it. Her sybaritic hand treatment includes a massage and a mask that does for hands what a good mask does for your face. $10. 29 E. 61st St., N.Y.



Best for body

. . . If you need it, but don't want to be committed to a perm, think about a temporary volumizer: for instance, the one *left*, Vidal Sassoon Hair Mist . . . an un-stiff, un-sticky natural spray.
. . . The Hair Mist here, just one part of the new Vidal Sassoon Hair Program—more about the entire line, page 214. Bloomingdale's; Neiman-Marcus; I. Magnin; Bullock's.

For bareness

When you're in anything bare, what shows: skin. To be pretty, skin should be soft, smooth—glowing. One way to have that kind of skin—use an emollient such as Westwood Pharmaceuticals Alpha Keri bath oil or, for shower-people, Alpha Keri Spray. It leaves a thin protective film on skin, locks in natural moisture. One thing to remember: You can't use a treatment like this just once and expect it to do the job. For the softest skin, use an emollient regularly.

The safe-on-hair brush

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. . . any-weather eye-and-lip protectors to use—to carry—all the time. The ones here *above*, Alexandra de Markoff's Eye Oil Stick and Lip Emollient Stick in an easy-to-carry two-fer pack.



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What lips need year round, 24 hours a day: glossing!—it smooths, softens, gives color the best-primed base. One to try—Bonne Bell's king-size protector, Lip-Smackers, *above*. What it's got, along with natural ingredients to soothe chapped lips—flavors! E.g., Red Raspberry, Candy Apple, and Tootsie Roll.

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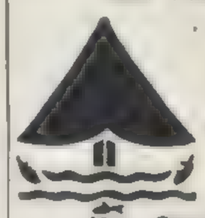
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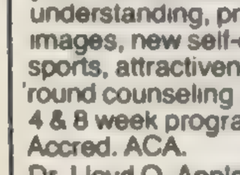


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Girls 9–18 . . . discover a program proven effective for lasting weight control, enjoy a fun-filled summer. At America's first weight control camp, our medically conceived and directed program offers you nutrition re-education, counseling and grooming, and a large selection of activities. Elegant mansion, 35-acre estate, private beach and pool. Parent seminar, winter follow-up. Staff/camper ratio 1:4. ACA. Est. 1959.
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Summer can be a time to develop a talent or open new doors to learning. Many possibilities are listed here. There are camps in the East, South, Middle West, Southwest, Far West—in the mountains, on lakes and at the seashore. Some are listed in these pages. You may write the directors of these programs, or, if you wish, ask us for further information.

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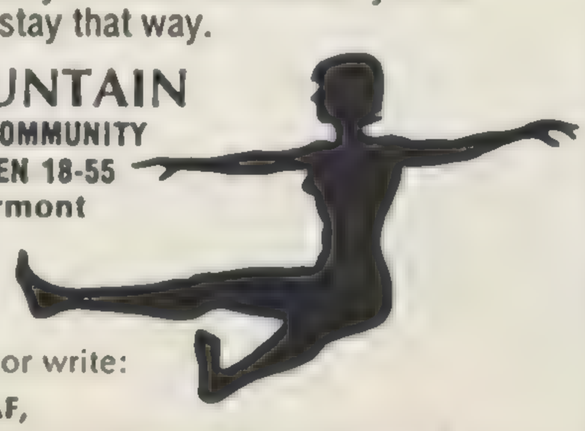
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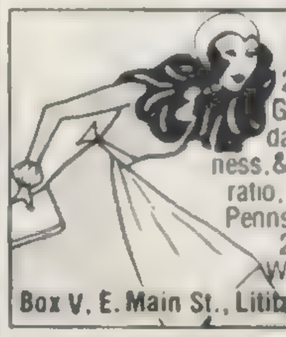
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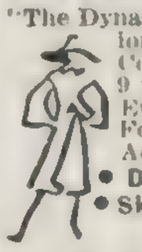
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Mr.
Mrs. _____
Miss

Address _____

Inquiring for myself _____

for Another _____

Age now _____ Grade in school September, 197 _____

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What would you do if you met yourself? I'd shoot...

By Andrew Sinclair

EDITOR'S NOTE: *An Englishman (born in Oxford, once a Cambridge don) whose good looks have a rugged fineness, historian Andrew Sinclair has written a dozen books on such diverse subjects (from the ancient Greeks to American Prohibition) and makes movies in so many modes (including Dylan Thomas's* Under Milk Wood) *that he seems actually to be more than one person—a possibility he worries about here.*

My great terror—the thought of meeting myself. Every mirror is a shock of recognition. Is that the image of me? Or is that really me? Will the glass stop my hand as I reach out to touch my face, or will I touch my own flesh opposite me? Alice Through the Looking-Glass may meet Alice in Reverse.

The fear of the double is, of course, common to all. A split personality in the same body, Dr. Jekyll and Mr. Hyde. A spirit leaving the body while asleep, the *Doppelgänger.* The vampire coming out of the dead body and having no shadow. The shadow dividing itself from its maker to wander darkly on its own. Only Groucho Marx got the better of this primitive fear in *Duck Soup* when his brothers (dressed as himself in moustache and nightgown) imitate the other side of the broken mirror till Groucho grabs one by the shirttail.

I always thought this obsession of mine was superstitious before I ran into an old friend of mine, James Watson, some years ago. Jim, with Francis Crick, had discovered the secret of life. Like twin Frankensteins, the two biologists had worked out the structure of the DNA molecule, the basis of our chromosomes. The concept of a spiral staircase—spooky in itself—had cracked the code of genetics, as Jim had described in his book *The Double Helix.*

After his Nobel Prize, Jim became worried. He knew that we were only a few years away from genetic tinkering. And when I ran into him, he was off to see the President's advisers. His own discovery had been developed. New researchers had almost reached the point where they could cut off a piece of a man's skin and (with enough time and money) reproduce from it, *without benefit of woman,* a thousand perfect replicas of the man.

My horror had become nearly actual and was equaled by Jim Watson's. What if some new Hitler in power were to decide that he was the perfection of humanity and had himself reproduced one million times over? Aldous Huxley's *Brave New World* is a leap closer to us. People could be produced for determined grades of society to conform with standards thought to be desirable. No luck of the genes left to catapult somebody from a poor family to the technocrats or the diplomats.

But the social consequences of this disastrous genetic situation are nothing compared with my personal horror. What if an enemy took a fingernail clipping—enough for a witch's spell? What if he reproduced me twenty times over so that, when I was old and failing, twenty perfect likenesses came up to taunt me and mock me with my old age? Why, I would have to pursue every copy of myself and gun him down. And then, could I be put on trial for murder, when I had killed only the twenty duplicates of myself and yet remained alive, ready for more duplication? As Frankenstein knew, the monster of the dream can be made flesh. Obsessions are only the far side of the mirror. ▽

VOGUE to GO

Please check the brochures you would like to receive and return this column to VOGUE, Department TP03, Box 3374, N.Y., N.Y. 10017, BEFORE JULY 1, 1977.

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509 ☐ Marina Cay, British Virgin Islands
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806 ☐ The Spa at Palm-Aire Pompano Beach, Florida

We're sorry, but VOGUE to GO *cannot answer any personal questions or requests.*

BIRTH CONTROL

(Continued from page 235)

has dropped sperm counts to levels considered infertile in over 80 percent of men tested," said C. Alvin Paulsen, M.D., professor of medicine at the University of Washington School of Medicine. The combination works because, when the externally supplied hormones reach the bloodstream, they trick the body into turning off testosterone production within the testes where it's needed for sperm development. This approach uses man's natural system for preventing dangerous testosterone excesses. When the testes have generated normally enough male hormone, just-right blood levels signal the brain and pituitary gland to shut off hormone-producing instructions to the gonads. The mechanism resembles that in which a toasty room notifies a thermostat to stop calling up heat from the furnace.

Earlier efforts at stopping testosterone flow by artificially raising blood-hormone levels failed. Reason: testosterone itself was not used because it was assumed that it would nourish sperm as effectively as a natural supply. Other hormones also capable of checking testicular outpourings unhappily zapped sexual desire as well as reproductive capacity.

It's recently been learned that fertility demands super-high testosterone quantities only within the testes themselves. This led to the concept of using danazol to stop local output, then injecting back into the blood just enough male chemicals to preserve sexual urges. An added benefit of the testosterone is that it makes the danazol more effective.

In men receiving the drugs, normal sperm populations returned within six months after dosage was stopped. Such feared side effects as cholesterol and triglyceride zooms or hypertension have not yet been seen. But to lower risks further, less frequent pill dosage and monthly testosterone injections without danazol have been tried. These seem hopeful; testosterone-pill studies also are planned. Says Dr. Paulsen: "If safety can be established, some form of this approach seems likely in the not-too-distant future."

Male long-term pill possibilities include use of inhibin, a newly identified natural hormone suppressor manufactured by the testes.

Risks for any male pill: a skipped dose may renew formation of sperm which could linger unsuspected in male ducts.—ABBY AVIN BELSON

MUSICAL EMOTION

(Continued from page 222)

of recent years has been a curiously schizophrenic, partly arid procedure. On the one side were the latter-day descendants of the grand tradition of Western art music, and a mostly sorry lot they were, especially in the United States. Reacting against the oversentimentality of late Romanticism, composers went as far as they could go the other way. The result was several decades of excessive intellectualism, full of dissonance for dissonance's sake and conceptual schemes so complex that the emotions could hardly be touched at all.

Naturally, some great "serious" scores were still produced, and now composers are beginning to admit feeling into their music again. But by and large the task of moving people's emotions was turned over by default to the pop composers and performers, and especially since the 1950's pop music has exploded into the massively successful and massively important phenomenon it is today. But that same explosion was accompanied by another protest against "old-fashioned" emotionalism in music. In pop that protest took the form of concentration on energy and volume at the expense of subtlety and sentiment.

Many of us love rock at its extreme, but now pop is showing signs of balancing out a bit, with a greater degree of integration of all kinds of music into the fold. No longer is sentiment consigned to the wasteland of "shlock" (although God knows there's still plenty of garbage being produced). Now the very best pop—the kind that really can be taken seriously—offers every kind of emotion, from the most angry and passionate to the softest and sweetest.

The best news of all about music, then, is that the split between "serious" and popular music seems to be narrowing. People are beginning to realize that music is music, and that it embraces everything from sober ambrosia for the elite to the broadest, most celebratory appeals to the emotions. And since the arts have always been a harbinger for society as a whole, maybe that means good news for more than just music.

John Rockwell writes music criticism for The New York Times.

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FASHION AND ACCESSORY DETAILS

PAGES 180-181: Earrings, Krasne Two. Necklace, Marieluisa Stern for Stigi Jewelry. **PAGE 183:** Fiorucci nylon and spandex maillot. About $28. Fiorucci, N.Y.; Jordan Marsh, Fla.; Sakowitz; Bullock's. Patricia Von Musulin earrings, at Martha. Yves Saint Laurent cord belt, at Bloomingdale's; Saint Laurent Rive Gauche, Washington, D.C.; Halle's; I. Magnin; Frederick & Nelson. Charles Jourdan sandals. **PAGE 184:** Art Deco necklace by Auguste Bonaz, at Bergdorf Goodman. **PAGE 185:** Sandals, Gamins/Adlib by Raybuck. Lord & Taylor; Bullock's. **PAGE 187:** Sandals, Gamins/Adlib by Raybuck, at Bullock's. **PAGE 188:** Earrings by Toby Heller Sculpture Jewelry. Diane Love silk tiger lily at waist, Bloomingdale's. Margaret Jerrold by Arsho shoes, Shoe Biz at Henri Bendel. **PAGE 189:** Pauline Trigére also at Nan Duskin; Stanley Korshak; Balliet's; Neiman-Marcus. Bracelet by Marieluisa Stern for Stigi Jewelry. Hanes pantie stockings. Geoffrey Beene shoes at Lord & Taylor. **PAGE 192:** Oscar de la Renta blue silk jacquard dress. About $495. Bergdorf Goodman; Strouss; Neiman-Marcus. **PAGE 193:** Mary McFadden turnout, about $1,125. Henri Bendel; Nan Duskin; Claire Pearone; Stanley Korshak; Dayton's; Stix, Baer & Fuller; Neiman-Marcus; Charles Gallay. Burlington pantie stockings. **PAGE 195:** *Above:* Geoffrey Beene silk two-piece dress (Abraham). About $680. Saks Fifth Avenue; Claire Pearone; Swanson's on the Plaza. Fernando Sanchez boxer shorts of Monsanto nylon, Dacron, silk (Registered). About $28. Bergdorf Goodman. Napier earrings. M&J Savitt bangles. Hanes pantie stockings, at Lord & Taylor; Marshall Field. **PAGES 196-197:** Cinnamonwear dress. **1.** Bag, Henri Bendel; Dorso, Beverly Hills. Earrings, Kruger Gallery; Neiman-Marcus. **2.** Bonwit Teller; Lou Lattimore. **3.** Bloomingdale's; I. Magnin. **4.** Bloomingdale's. **5.** Bonwit Teller; Neiman-Marcus. **6.** Bloomingdale's; I. Magnin. **8.** Adolfo scarf, Saks Fifth Avenue; Sakowitz. Bill Blass for Sally Gee, Bloomingdale's; Sakowitz. Christian Dior for Cinquième Avenue, Saks Fifth Avenue, Neiman-Marcus. Hiziak scarf, Altman's. **9.** Bloomingdale's; I. Magnin. **PAGES 198-199:** **1.** All at Bloomingdale's; Bullock's. **2.** I. Magnin. **3.** Henri Bendel; Bullock's Wilshire. **4.** Bloomingdale's; Hudson's. **5.** Bonwit Teller; Woodward & Lothrop. **6.** and **15.** Saks Fifth Avenue; Sakowitz. **7,8,9,11,12,17.** At better optometrists and opticians. **10.** Bonwit Teller; Marshall Field. **13.** Lord & Taylor; Neiman-Marcus. **14.** Altman's; Halls Plaza, Kansas City. **16.** Famous-Barr. **PAGES 200-201:** **1.** Bonwit Teller; Sakowitz. **2.** Bonwit Teller; Charles Gallay. **3.** Bergdorf Goodman. **4.** To order, Bloomingdale's. **5.** All at Saks Fifth Avenue; Hudson's. **6.** *Left:* Lord & Taylor; I. Magnin. . . . *Right:* Bonwit Teller; Bullock's Wilshire. **7.** *Above and bottom left:* Saks Fifth Avenue; Hudson's. . . . *Above and bottom right:* Bergdorf Goodman; Hudson's. **8.** Saks Fifth Avenue; Kenneth & Cooper, Phila.; Country Club Fashions, L.A. **10.** Cartier. **11.** Tiffany. **12.** Both at Bergdorf Goodman; Neiman-Marcus. **13.** Both at Lord & Taylor; Nan Duskin. ALL PRICES APPROXIMATE. **PAGES 202-203:** **1.** Mark Cross. **2.** Lord & Taylor. **3.** Bloomingdale's; Higbee's. **4.** Georgetown Leather Shops. **5.** La Bagagerie. **6.** Saks Fifth Avenue; Higbee's. **7.** Bloomingdale's; Neiman-Marcus; I. Magnin. **8.** Bottega Veneta. **9.** Roberta di Camerino. **10.** Hermès Boutique. **11.** Roots Natural Footwear. **12, 14, 15.** Late March, Bergdorf Goodman; Neiman-Marcus. **13.** Nan Duskin; Hudson's. **16.** Bergdorf Goodman. **17.** Bergdorf Goodman; Hattie. **18.** Hubert des Forges, N.Y. **19.** M.H. Lambston. **20.** La Bagagerie and Mark Cross. **21.** Bergdorf Goodman. **PAGES 204-205:** **1.** Saks Fifth Avenue. **2.** Bloomingdale's Cul-de-Sac. **3.** Saks Fifth Avenue. **4.** Bergdorf Goodman. **5.** Patricia Von Musulin at Martha. Trifari and Patou at Saks Fifth Avenue. **6.** Bergdorf Goodman; Neiman-Marcus. **7.** Bergdorf Goodman; Bullock's. **8.** Scarf only, Bloomingdale's; I. Magnin. **10.** Saks Fifth Avenue. **11.** Lucille Day and Joan Ann Jablow at Saks Fifth Avenue. ALL PRICES APPROXIMATE. **PAGE 207:** Calvin Klein's yellow-hooded cotton sweater and T-shirt. Sweater, about $54. T-shirt, about $20. Lord & Taylor; Montaldo's; Hudson's; Bullock's. **PAGE 210:** Belt by Elegant. Yves Saint Laurent sandals, at Bloomingdale's; Joseph Magnin, Las Vegas. **PAGE 212:** Geoffrey Beene silk chiffon blouse and skirt (Gandini). About $1,700. Bergdorf Goodman; Dayton's; Neiman-Marcus. Earrings, Bulgari Danaos Ltd. Bangles, Cara Croninger for Geoffrey Beene. At Bergdorf Goodman. **PAGES 214-215:** Shirt and pants by Harriet Selwyn's Fragments. Shirt, about $125. Pants, about $55. Both, at Lord & Taylor; Dorso, Beverly Hills. Julio kimono. About $700. Julio, Lillie Rubin—South and West; Claire Pearone. Hair comb by Marguerite Lawler for Christiaan Collections. **PAGE 237:** *Right:* Eisenberg Ice earrings. Marino neck chain. Ring by Bob Lee for Hunting World. **PAGE 238:** Richard Charles Glassen earrings. Necklace by Prado Designs. **PAGE 239:** *Left:* Ring by Bob Lee for Hunting World. . . . *Right:* Richard Charles Glassen earrings. **PAGE 240:** *Left:* Rafael Sanchez pendant at Bloomingdale's. Shoes by Walter Steiger for Shoe Biz at Henri Bendel. . . . *Right:* Pendant by Rafael Sanchez. Bracelet, Marieluisa Stern for Stigi Jewelry. **PAGE 241:** Scott Barrie rayon and cotton shirt, available with skirt (complete outfit shown on page 188) at Bergdorf Goodman; Higbee's; Claire Pearone. Renauld Sunglasses. Seiko watch at Macy's. Prado Designs ring. **PAGE 242:** *Left:* Earrings, Joanne Cooper at Kruger Gallery. Calderon belt. Cuff, Allen Jacobsen Jewelry. . . . *Bottom right:* Mary McFadden bracelet. Chloé scarf at Saks Fifth Avenue. Sandals, Walter Steiger for Shoe Biz at Henri Bendel. **PAGE 243:** Earrings, La Bijouterie. Belt by Elegant. Bag, Rafael Sanchez at Bergdorf Goodman. Shoes, Margaret Jerrold by Arsho for Shoe Biz at Henri Bendel. **PAGE 244:** *Left:* Cording at neck, Rosemary Peck. At Henri Bendel; Hattie. **PAGE 245:** *Left:* Belts by Kaiser Accessories, at Bonwit Teller. Pantie stockings, Round-The-Clock. Calvin Klein shoes. . . . *Right:* Belt by Elegant, Bloomingdale's; Higbee's. Round-The-Clock pantie stockings. Shoes, Joan and David, at Saks Fifth Avenue. **PAGE 246:** Monet earrings. Sandals Margaret Jerrold by Arsho for Shoe Biz, at Henri Bendel. **PAGE 247:** *Left:* Comb, CeCe Kieselstein-Cord. Marjorie Walzer cuff. Dulken & Derrick flower at waist. Sandals, Andrew Geller. . . . *Right:* Laura Paprika scarf. Shoes, Margaret Jerrold by Arsho for Shoe Biz, at Henri Bendel.

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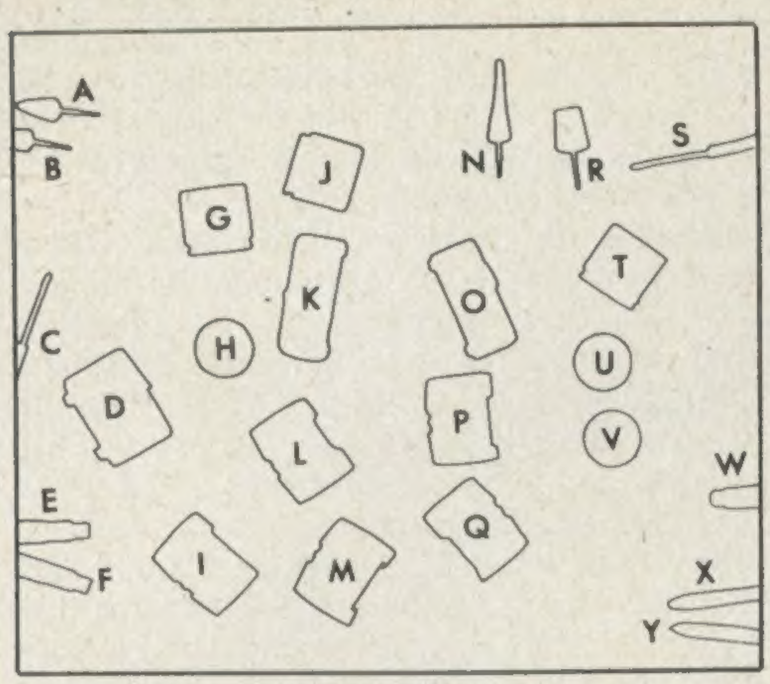
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BEAUTY/GOLD/COLOR DETAILS



Color palette from pages 208-209

BEAUTY/NEW FOCUS . . . Color: The two best makeups for spring. . . . All the soft red colorings:

A Estée Lauder Sunspiced Peach Lustrous Nail Lacquer

B Estée Lauder Sundown Red Lustrous Nail Lacquer

C Estée Lauder Sun-Glazed Brown Automatic Creme Eyeshadow

D Estée Lauder Sun-Glazed Coral Tender Blusher

E Foxy Brown Super Lustrous Lipstick by Revlon

F Roseberry Super Lustrous Lipstick by Revlon

G Goldfrost Amber Young Blush Cremepowder Cheekcolor by Revlon

H Burnt Honey Super Luscious Creme Eyeshadow by 'Ultima' II

I Geminesse Enriched Moisturizing Shadow (Golden Camel)

J Goldfrost Red Young Blush Cremepowder Cheekcolor by Revlon

K Dior 4 Eyeshadow Compact (Golden Russet)

L Geminesse Enriched Moisturizing Shadow (Burnt Russet)

M Geminesse Enriched Velvet Shadow (Sandstone)

The palette of peach colorings:

N Elizabeth Arden Indian Poppy Nail Lacquer

O Dior 4 Eyeshadow Compact (Terra Rosa)

P Geminesse Enriched Moisturizing Shadow (Desert Sunset)

Q Geminesse Enriched Velvet Liner (Rich Earth)

R Dior African Red Nail Colour

S Estée Lauder Sunny Terra Cotta Automatic Creme Eyeshadow

T Goldfrost Pink Young Blush Cremepowder Cheekcolcr by Revlon

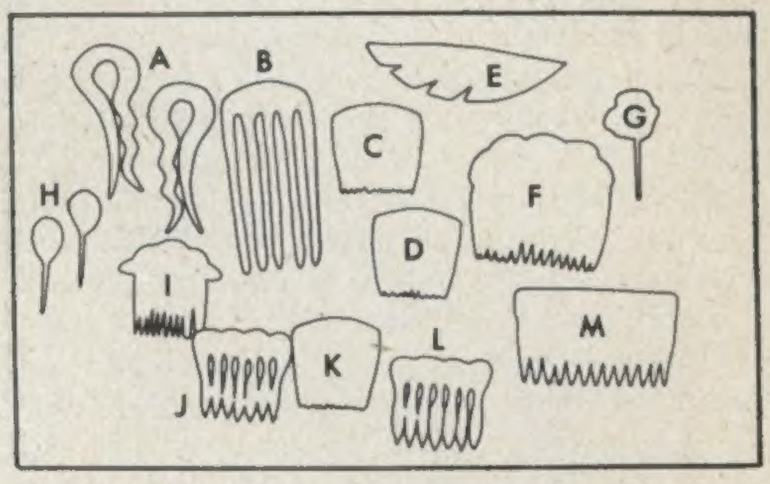
U Desert Mauve Super Luscious Creme Eyeshadow by 'Ultima' II

V Sandstone Super Luscious Creme Eyeshadow by 'Ultima' II

W Country Rose Super Lustrous Lipstick by Revlon

X Mary Quant Prune Crush Soft Machine Lipstick

Y Mary Quant Choosy Cherry Soft Machine Lipstick



Hair ornaments from page 201

A Patricia Von Musulin. Vermeil hair pins, to tuck in a chignon. $35 each. At Saks Fifth Avenue; to order, Marie Leavell.

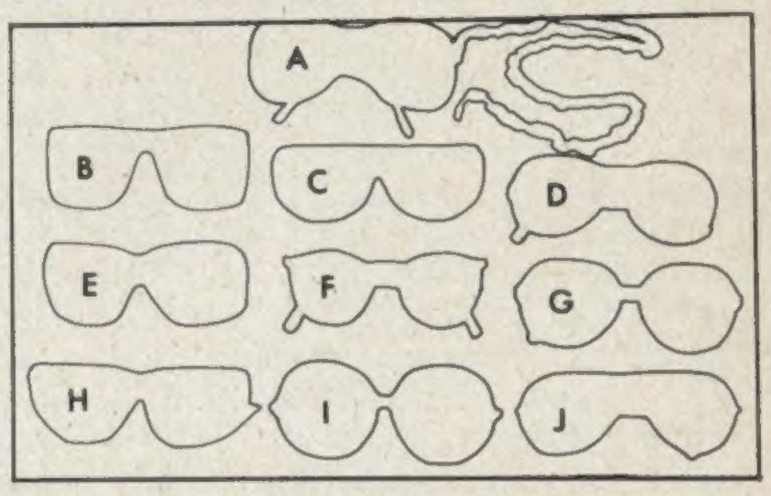
B CeCe Kieselstein-Cord. "Tortoiseshell" chignon comb with hammered gold crown, $80. Bonwit Teller; Balliet's.

C,D,G,H,I,K All, Cathy & Marsha for Catherine Stein. At Bergdorf Goodman; Harzfeld's; Liberty House, Hawaii. . . . C,D,K. Dome combs in gold and silver metals, $12.50 each. . . . G. Pewter flower bobby pin, $4. . . . H. Hammered golden teardrop bobby pins—also available in "silver"—$3 each. . . . I. Scalloped golden comb, $12.50.

E Marieluisa Stern for Stigi Jewelry. Hammered brass hair ornament, $16. At Bergdorf Goodman.

F Celia Sebiri's "new gold" hair comb, $70. At Saks Fifth Avenue; to order, Marie Leavell.

J,L Editions by Helen Z. . . . J. Hammered silver comb, $50. . . . L. Hammered gold comb, $250. Both, at Bergdorf Goodman.



Red sunglasses from page 205

A Tropic-cal Sunglasses, $14. Bloomingdale's; Higbee's.

B Valentino at Meyrowitz, $37.

C Renauld Sunglasses, $9. Bloomingdale's; Dayton's.

D Meyrowitz, $25.

E Donald Brooks for Oculens, $8. At Lord & Taylor.

F,G Colors in Optics. F, $25. G, $22. At Bloomingdale's; Nordstrom.

H R&D Volpini, $10. Saks Fifth Avenue.

I,J Ban-Lon Sunglasses by Bonneau, $9. At Famous-Barr.

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